

The INLAND PRINTER

VOLUME 76
NUMBER 3

DECEMBER
1925

THE LEADING BUSINESS & TECHNICAL
JOURNAL OF THE WORLD IN THE PRINTING
AND ALLIED INDUSTRIES

Ready to go to work for you!

Send now for
your copy. It's free
to printers.

022



DENNISON'S

PRINTERS' SERVICE BOOK OF GUMMED LABELS

Here is a book that can earn money for any print shop, large or small.

This Printer's Service Book contains a large number of new and different designs for various kinds of gummed labels. All the designs are easy to follow, and all the material used is available in your shop or you can get it from your paper supply house.

Such instructions as are necessary are simple and clear. The illustrations are full size. This book is the proper size and form for your file. It has been designed, compiled and edited by

expert, practical printers for printers.

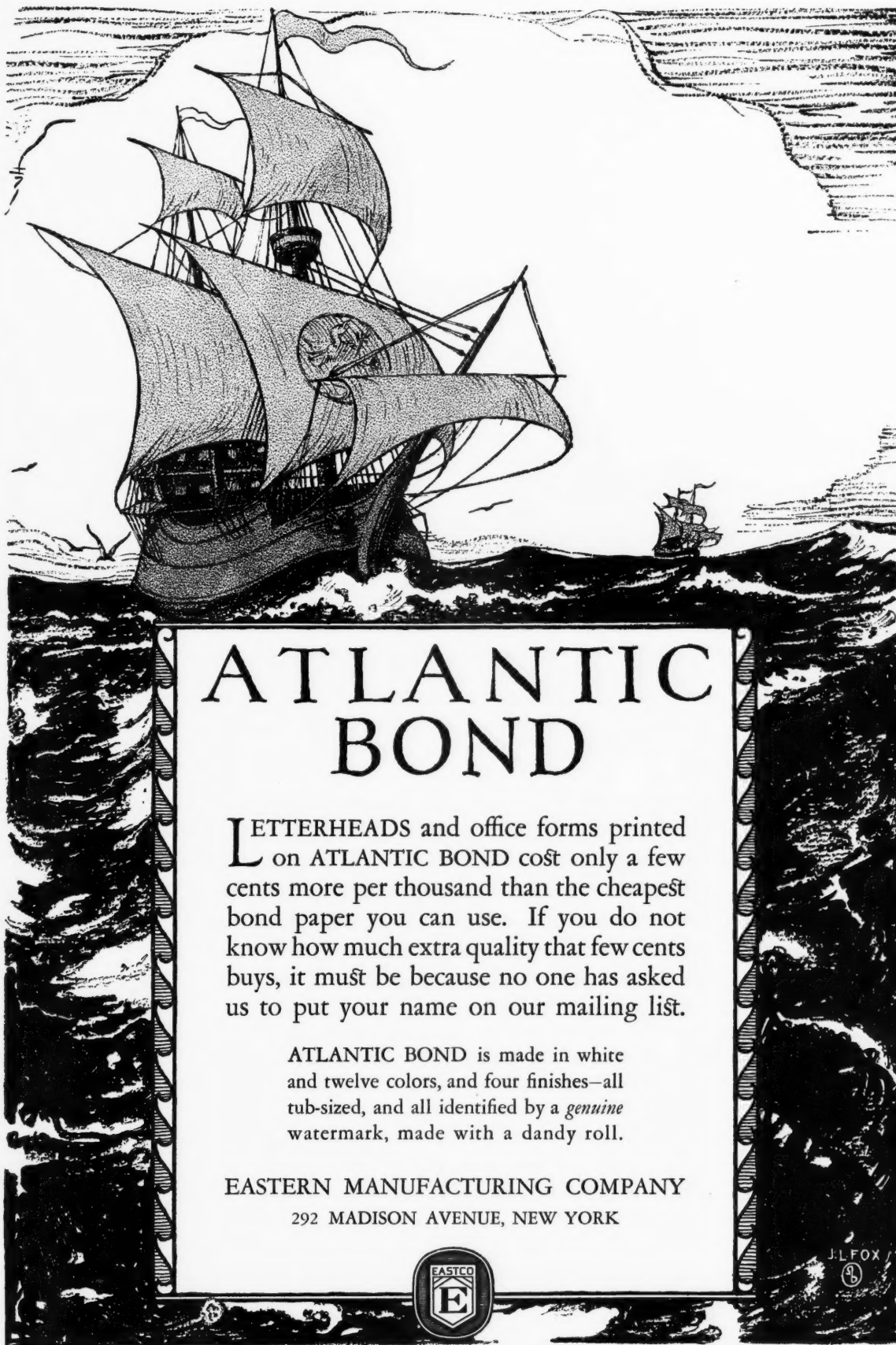
You don't require any special equipment or training to go after profitable gummed label business. You have the press and the type; you need instructions and you need gummed paper of a quality that satisfies you and your customer.

Send for this useful book right now. It is worth real money to you from the minute you put it to work. Just send us your business card or letter-head, and the Printer's Service Book and the Gummed Paper Sample Book will be sent you, free. Address:

Dennison Manufacturing Co.

Department 22

Birmingham, Mass.



ATLANTIC BOND

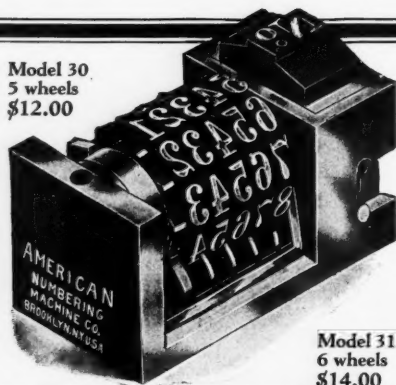
LETTERHEADS and office forms printed on ATLANTIC BOND cost only a few cents more per thousand than the cheapest bond paper you can use. If you do not know how much extra quality that few cents buys, it must be because no one has asked us to put your name on our mailing list.

ATLANTIC BOND is made in white and twelve colors, and four finishes—all tub-sized, and all identified by a *genuine* watermark, made with a dandy roll.

EASTERN MANUFACTURING COMPANY
292 MADISON AVENUE, NEW YORK



Model 30
5 wheels
\$12.00

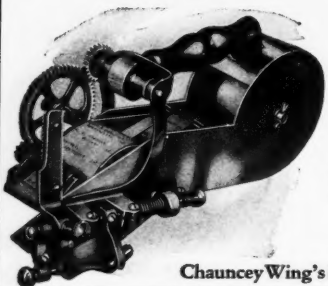


Model 31
6 wheels
\$14.00

1200% Per Year
For Printers Investing \$24 in Two 5-Wheel Typographic
American Numbering Machines
At an average numbering charge of 50c per thousand numbers:
A few fair size jobs totaling 50,000 numbers earn \$25.00—12 months \$300.00—
Per 1200% Year
A profit that no printer, large or small, can afford to overlook.
DO YOUR OWN NUMBERING WITH AMERICAN MACHINES
In stock and for sale by all branches of American Type Founders Co. and printing machine dealers.
AMERICAN NUMBERING MACHINE COMPANY
SHEPHERD AND ATLANTIC AVES., BROOKLYN, N. Y.
Branches: 125 West Madison Street, Chicago, Ill. Blackfriars House, New Bridge St., London, Eng.

Specify AMERICAN when ordering

Wing-Horton Mailer



The Standard Brass Mailer

Many publishers prefer to replace their equipment with this quality machine. Guaranteed to give satisfaction under all conditions.

Send for prices and further details.

Chauncey Wing's Sons, Greenfield, Mass.

The INLAND PRINTER

Vol. 76, No. 3 HARRY HILLMAN, *Editor-in-Chief* December, 1925
MARTIN HEIR, *Associate Editor*

Published Monthly by

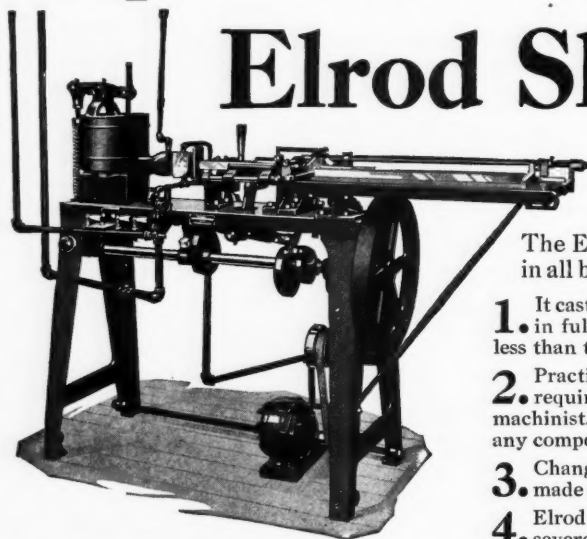
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

Simple — Economical — Efficient



Elrod Slug Caster

for Leads, Slugs, Rules

The Elrod Slug Caster is a profitable investment in all but the smallest composing rooms because—

1. It casts leads, slugs and plain rules of various point sizes in full length strips or cut to any desired lengths for less than the cost of distributing.
2. Practically automatic and extremely simple, it does not require constant attendance of an expert operator or machinist. It can be operated with minimum attention by any composing room employee.
3. Changes from one size or kind of product to another are made quickly and easily with no intricate adjustments.
4. Elrod material is solid and stands up under the most severe press and stereotyping conditions.

Now fully licensed
by agreement under both the
Knight (Monotype) and
Elrod patents

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago

San Francisco: 5 Third Street
Atlanta: 41 Marietta Street

New York: 63 Park Row
Boston: 261 Franklin Street

The men who know say



"I have been working on Dexter Feeders for years and they certainly are great producers."
Alex. Turner



"I like Cross Feeders because they are standard - easily understood - simple - easy to operate."
John McPhee



"I have turned out some very fine work on presses equipped with Dexter Pile Feeders."
Harry Jones



"I like the Suction System fine. I have also worked on the Cross. It would be hard picking between them."
Al. Roggenburk



"I know what to expect from Cross Feeders - and my expectations are always realized."
Jos. Bulek

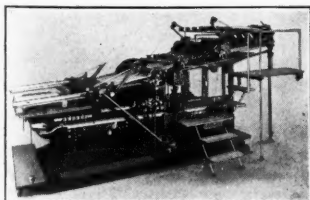
**The DOYLE & WALTZ
PRINTING CO Cleveland**
February 9th. 1925.
Dexter Folder Company,
23 West 23rd St.,
New York, N.Y.
Gentlemen:
The Dexter Feeders in operation in our plant are giving satisfaction. We are particularly well satisfied with the new type suction feeders. The fact that we operate these particular feeders in various sizes from 62 inch presses down to ponies is evidence of their merit.
Yours very truly,
THE DOYLE & WALTZ PRINTING CO
LJ:AO
Louis J. Johnson

These Pressmen know
Cross and Dexter Feeders
from actual experience.

The Management knows
Cross and Dexter Feeders
from their production and
profit records.

Both Management and Pressroom of
The DOYLE & WALTZ PRINTING CO., Cleveland, O.
Unanimously Endorse
CROSS AND DEXTER AUTOMATIC FEEDERS

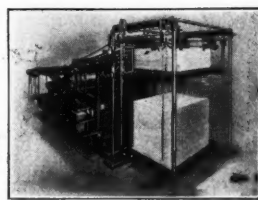
DEXTER FOLDER COMPANY
28 WEST 23RD STREET NEW YORK CITY



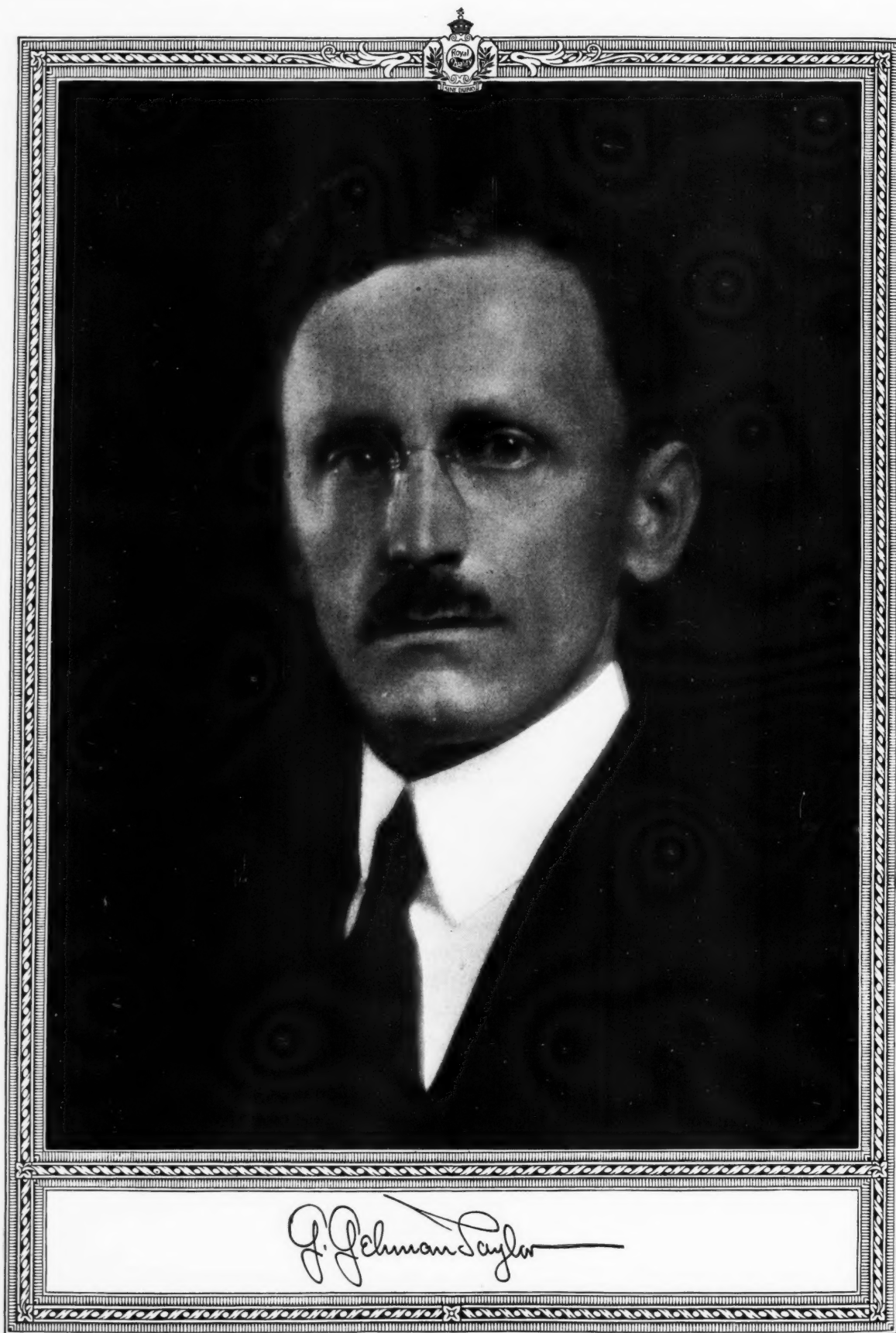
77 Summer St. 528 S. Clark St. 811 Prospect Ave.
Boston, Mass. Chicago, Illinois Cleveland, Ohio
Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.
2017 Railway Express Bldg., St. Louis, Mo.

Agents

H. W. Brintnall, San Francisco and Los Angeles
E. G. Myers, Dallas, Texas
Dodson Printers' Supply Co., Atlanta, Ga.
T. W. & C. B. Sheridan Ltd., London, England, E. C. 1
(Distributors of Dexter Folders and Pile Feeders in Great Britain)



Please Mention THE INLAND PRINTER When Writing to Advertisers.





Interviews with Royal Pressmen

All Printerdom loves a *real* craftsman G. Gehman Taylor

AP NEW ENGLAND WAY Mr. Taylor typifies the craftsman printer. First, he is a fifty per cent owner of the newly named Abbey Press—Gordon-Taylor, Inc., Cambridge, Mass.—and, second, he is an expert printshop all by himself—one of those rare, versatile individuals who engineer every detail from layout to binding in such a way that final results are *commanded* rather than prayed for, as is the custom in many plants.

Naturally, such a man is very emphatic, and when we asked him why he invariably demands ROYAL Plates—he made an impatient gesture as if shoving all others to one side and said: “I know I can accomplish what I am after if ROYAL will make the plates.”

Royal Electrotypes Company

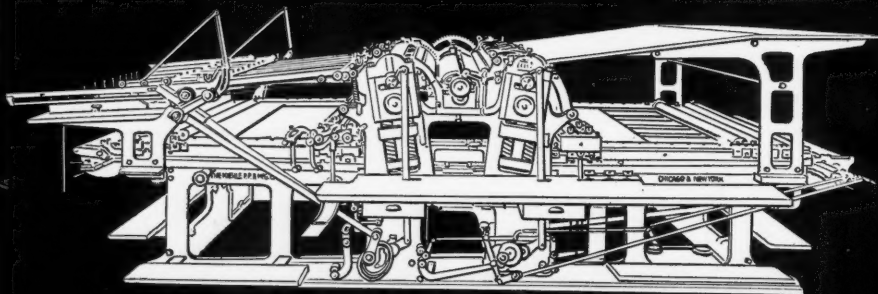
BOSTON OFFICE
516 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers

The Miehle



The Miehle Two Color Press

TWO COLORS AT ONE IMPRESSION

THE Miehle Two-Color press saves labor, saves material and cuts waste to a minimum.

It is built in a variety of sizes, sufficient to cover every legitimate need for a press of this character.

It has every quality of the regular Miehle one-color, and many others all its own.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Bldg.
NEW YORK, N. Y., 2610 Woolworth Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

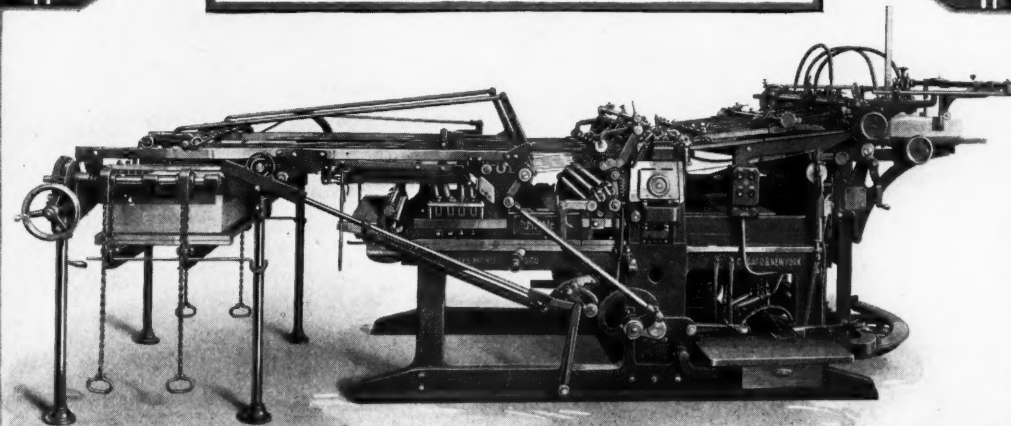
PHILADELPHIA, PA., 1015 Chestnut Street
DALLAS, TEX., 611 Deere Bldg.

BOSTON, MASS., 176 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Miehle Automatic PRESSES for Continuous Production



Economical Equipment

MIEHLE Automatic Cylinder Presses are the most recent innovation for economical production in the pressroom. Their use cuts deeply into the greatest of all cost factors—the payroll.

With *Miehle Automatic Presses* two dollars in wages will do the work of three. You get 1½ for 1.

Write us for particulars.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL.

1218 Monadnock Block

BOSTON, MASS.

176 Federal St.

NEW YORK, N. Y.

2640 Woolworth Bldg.

SAN FRANCISCO, CAL.

693 Mission St.

PHILADELPHIA, PA.

1015 Chestnut Street

DALLAS, TEX.

611 Deere Bldg.

ATLANTA, GA.

Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

The Golding Art Jobber

A Press With a Good Reputation of Long Standing

THE Golding Art Jobber has been producing quality and quantity work so long and so well that it has gained a reputation the length and breadth of the land. Thousands of printers know its high productive ability and the high quality of its work.

The Golding Art Jobber has greater impressional strength. It is built to

stand up year in and year out with high mechanical speed, ease of feeding, quick makeready, and better than average distribution.

It is recommended by all who use it as a press capable of handling the heaviest character of work in large forms on paper, cardboard, wood, etc., and for embossing heavy forms centered on the platen.

WE SHALL BE GLAD TO TELL YOU ALL ABOUT THE GOLDING ART JOBBER



Golding Press Division

AMERICAN TYPE FOUNDERS COMPANY

Franklin, Massachusetts

Manufacturers of

Golding Jobber

Golding Auto Clamp Power Paper Cutter

Golding Hand Clamp Power Paper Cutter

Golding Hand Lever Paper Cutter

Pearl Paper Cutter

Little Giant Lead and Rule Cutter

Boston and Official Card Cutters

Golding Tablet Press

CLEAR SPRING SUPER



Design by RENÉ CLARKE

See reverse side for list of WESTVACO DISTRIBUTORS

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

THE CHATFIELD & WOODS CO.	20 W. Glenn Street, <i>Atlanta, Ga.</i>
THE ARNOLD-ROBERTS CO.	<i>Augusta, Me.</i>
BRADLEY-REESE CO.	308 W. Pratt Street, <i>Baltimore, Md.</i>
GRAHAM PAPER CO.	1726 Avenue B, <i>Birmingham, Ala.</i>
THE ARNOLD-ROBERTS CO.	180 Congress Street, <i>Boston, Mass.</i>
THE UNION PAPER & TWINE CO.,	559-561 E. Swan Street, <i>Buffalo, N. Y.</i>
BRADNER SMITH & CO.	333 S. Desplaines Street, <i>Chicago, Ill.</i>
WEST VIRGINIA PULP & PAPER CO.	732 Sherman Street, <i>Chicago, Ill.</i>
THE CHATFIELD & WOODS CO.	3rd, Plum & Pearl Sts., <i>Cincinnati, O.</i>
THE UNION PAPER & TWINE CO.,	116-128 St. Clair Ave., N.W., <i>Cleveland, O.</i>
GRAHAM PAPER CO.	421 Lacy Street, <i>Dallas, Texas</i>
CARPENTER PAPER CO. OF IOWA,	106-112 Seventh St. Viaduct, <i>Des Moines, Ia.</i>
THE UNION PAPER & TWINE CO.	551 E. Fort Street, <i>Detroit, Mich.</i>
GRAHAM PAPER CO.	201 Anthony Street, <i>El Paso, Texas</i>
GRAHAM PAPER CO.	<i>Houston, Texas</i>
GRAHAM PAPER CO.	6th & Broadway, <i>Kansas City, Mo.</i>
THE E. A. BOUER CO.	175-185 Hanover Street, <i>Milwaukee, Wis.</i>
GRAHAM PAPER CO.,	607 Washington Avenue, South, <i>Minneapolis, Minn.</i>
GRAHAM PAPER CO.	222 Second Avenue, N., <i>Nashville, Tenn.</i>
THE ARNOLD-ROBERTS CO.	511 Chapel Street, <i>New Haven, Conn.</i>
GRAHAM PAPER CO.,	S. Peters, Gravier & Fulton Streets, <i>New Orleans, La.</i>
BEEKMAN PAPER AND CARD CO., INC.,	318 West 39th St., <i>New York, N. Y.</i>
WEST VIRGINIA PULP & PAPER CO.,	200 Fifth Avenue, <i>New York, N. Y.</i>
CARPENTER PAPER CO.	9th & Harney Streets., <i>Omaha, Neb.</i>
LINDSAY BROS., INC.	419 S. Front Street, <i>Philadelphia, Pa.</i>
THE CHATFIELD & WOODS CO.,	2nd & Liberty Avenues, <i>Pittsburgh, Pa.</i>
THE ARNOLD-ROBERTS CO.	86 Weybosset Street, <i>Providence, R. I.</i>
RICHMOND PAPER CO., INC.	201 Governor Street, <i>Richmond, Va.</i>
THE UNION PAPER & TWINE CO.	<i>Rochester, N. Y.</i>
GRAHAM PAPER CO.	1014 Spruce Street, <i>St. Louis, Mo.</i>
GRAHAM PAPER CO.	16 East 4th Street, <i>St. Paul, Minn.</i>
R. P. ANDREWS PAPER CO.	704 1st Street, S. E., <i>Washington, D. C.</i>
R. P. ANDREWS PAPER CO.	<i>York, Pa.</i>

Manufactured by
West Virginia Pulp & Paper Company

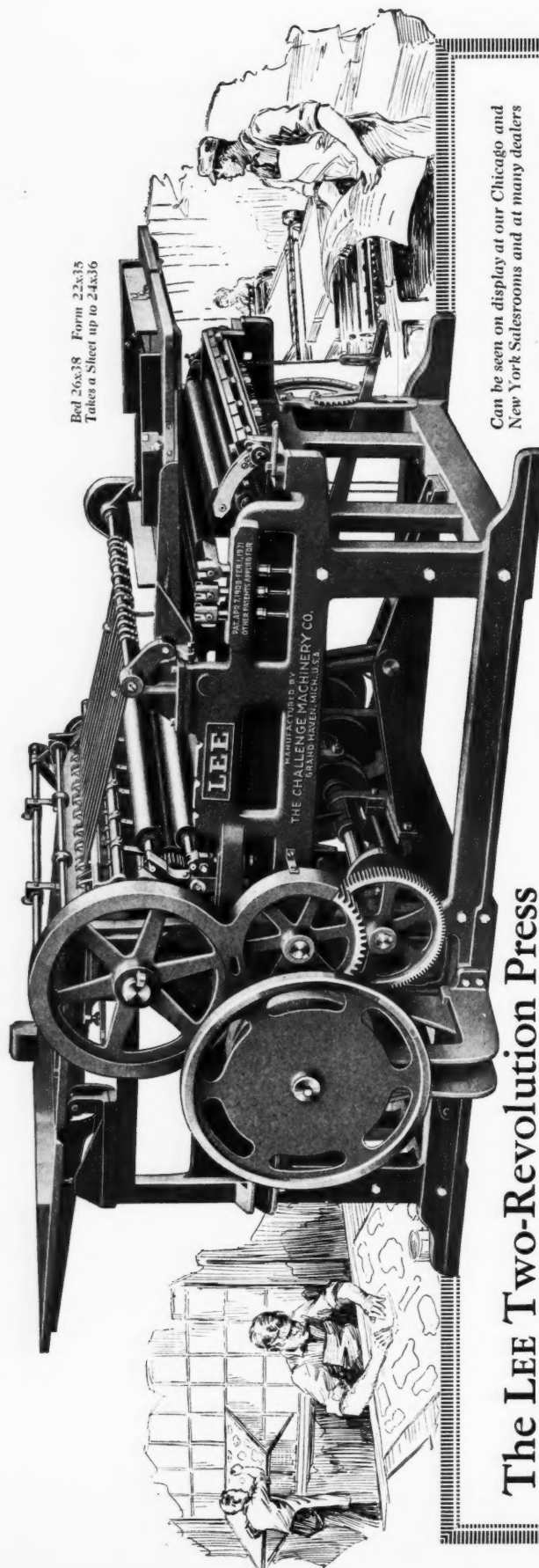
THE SALE OF YOUR POSSESSIONS— AT WHAT PRICE?



All industrial or commercial property is in a constant state of being sold. Q Depreciation, if properly passed on to purchasers of the product or service, represents a sale of property—at what price? Q A fire results in a sale of property to insurance companies—at what price? Q Practically every use of appraisal service crystallizes its function into one of *fixing the price* at which property in one way or another is sold. Q Retaining an appraisal organization is one of the most serious transactions into which a concern can enter.

THE AMERICAN APPRAISAL COMPANY
A NATIONAL ORGANIZATION
MILWAUKEE

VALUE IS A MEASURE OF COMPARATIVE DESIRABILITY



Bed 26x38 Form 22x35
Takes a Sheet up to 24x36

Can be seen on display at our Chicago and
New York Salesrooms and at many dealers

The LEE Two-Revolution Press Makes Profits for Others and Will Make Profits for You

Expressions from Users

"The LEE PRESS is a dandy and we have it clipping along every day. We don't see how a press could be any better."

The BANNER PRESS
Marblehill, Miss.
W. S. Wiggs, Prop.

"We are sending you a copy of a 24x36 two-color Broadside containing half-tones, type, etc., which was printed on our LEE Two-Revolution Press."

"The impression, as you can see, is A-1 and the distribution is as good as any press costing twice as much."

We are well pleased with the work being done on this press and you can refer to us at any time.

We are just completing a 145,000 run for a Tabler Mill and have not had the least trouble with the press."

PROVIDENCE PRINTING CO.
The Corner W. Ed.
By Jas. W. Kugel, Prop.

The LEE PRESS has proven itself a most popular and profitable press to hundreds of printers throughout the country, for it has enabled them to greatly increase their volume of business and to build up a reputation for good work. Their ability to handle all kinds of work on the press, from a single letter head up to a 24x36 inch sheet (including double-folio), and forms up to 22x35 inches, in one or more colors and in perfect register, gives them a greater range than any other two-roller pony press. Its moderate first cost, low expense of operation and maintenance, high production and superior quality of work, combined with easy accessibility to all parts when making ready, enables the printer to produce work at a minimum of expense—and at a greater profit. If you are in business to make money, you cannot afford to ignore the many points of superiority of the money-making Lee

Write Us or Any Dealer for Particulars and Prices

Expressions from Users

"It will surely interest you to learn what our Lee Press has done for three years in the Muskegon Record plant."

We will wind up a wonderful record this week when the last copy of the Record will be printed on the press Friday, as a new rotary press is now being installed, the purchase of which has been made possible through the use of the Lee Press.

The Lee of course will remain, but will be used exclusively for printing commercial work, which will keep it busy."

The Lee has printed, as near as we can estimate, over 2,400,000 impressions on the Record alone, and about 300,000 more impressions on all kinds of commercial work.

It has been the work of an expert pressman and has not cost a cent for repairs, except through two slight accidents caused by carelessness."

The Lee has not only paid for itself, but has helped us to pay for \$17,000 worth of equipment and make it possible to buy the larger road machine for a Lee Press Booster."

For more information, write to:
The Muskegon Heights Record
Muskegon, Mich. Glen O. Currey, Prop.



Poor light puts production to sleep—*Good lighting wakes it up*



The well-lighted factory is the pace-maker in its field—and enjoys costs appreciably lower than do competitors. This has been proved by engineers and works managers in every branch of industry.

Yet four of every five plants are poorly lighted—have lighting that makes production costs excessive.

Good artificial lighting in your plant will give a 15% increase in production or its equivalent in lowered manufacturing costs.

To learn if your plant is properly lighted, get in touch with your local electric service company, electric league or club. Without any obligation to you, they will study your lighting needs and recommend improvements that will effect economies in your plant.

Remember: 200 watt lamps with proper reflecting equipment spaced ten feet apart give excellent lighting.

INDUSTRIAL LIGHTING COMMITTEE
NATIONAL ELECTRIC LIGHT ASSOCIATION
29 WEST 39TH STREET
NEW YORK

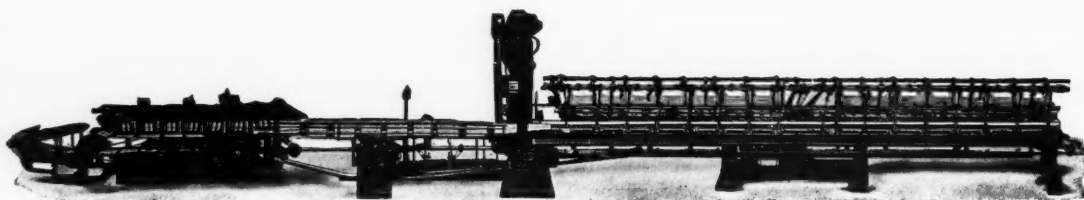
Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—
more books and better books at less cost**

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago



"—and I bought the new car, too"

I had been thinking for weeks about more press equipment. "Knew that I needed it, but hated to put back every cent of profit into the business.

"You know I like to feel that the wife and kids are getting something out of my success, too.

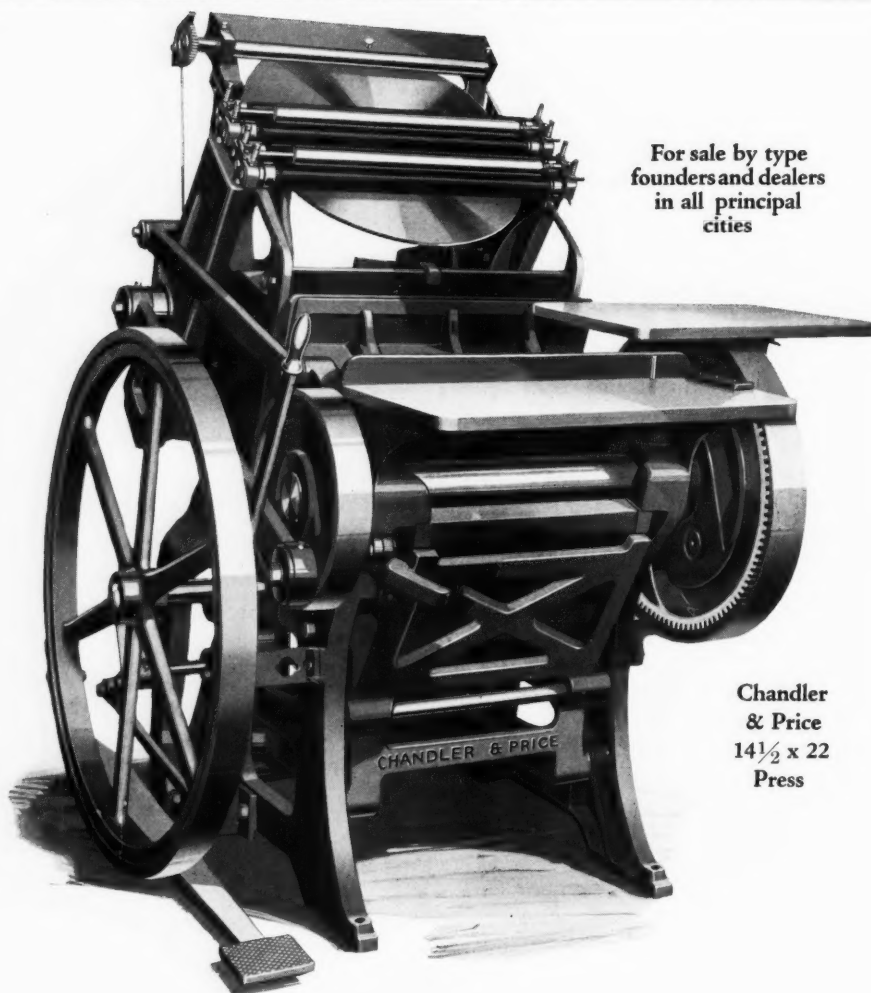
"Then it sort of dawned on me that I could handle all that extra work on Chandler & Price presses and still have enough to buy a new automobile.

"—and just between us, I've had these presses going a month and I'm more than satisfied with my profits."

The CHANDLER & PRICE Co.
Cleveland, Ohio, U.S.A.

Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



For sale by type
founders and dealers
in all principal
cities

Chandler
& Price
14½ x 22
Press

You can pay more—
but do you get more?

WHEN you buy Chandler & Price presses, you buy im-
pressional strength, distribution, and speed. You buy
a press that is low in first cost and in upkeep—one that
will give remarkable returns on your investment.

The CHANDLER & PRICE Co.
Cleveland, Ohio, U. S. A.

Chandler & Price

This insert printed work and-turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press.
The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.

Replacing Every Other Printers Saw

*Absolutely Supreme as a Money Maker
Simple, Versatile, Accurate, Fast*

These absolute facts explain
why the



has attained world leadership
in 3 years

It has made all earlier types definitely obsolete from the standpoints of sheer efficiency and money earning ability — for proof, ask any owner or let us send it to you. If you have a saw trimmer now, you can profitably replace it with a TrimO Saw, as have so many other practical printers. If you do not have a saw trimmer and will investigate carefully all available machines, you will certainly purchase a TrimO Saw. Even a casual reading of the TrimO Saw's salient features here described will make clear its fundamental differences and superiorities. One of the models here shown will fit both your own particular requirements and your pocketbook.

TRIMOSA W IS GUARANTEED FOR FIVE YEARS

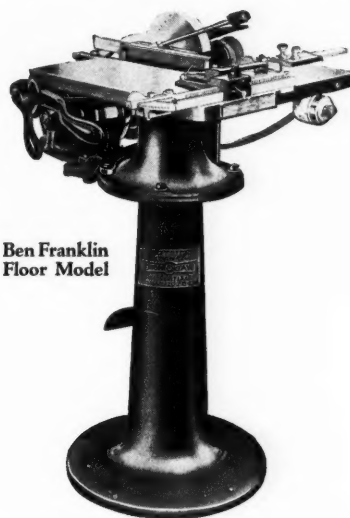
Models A-3 and A-1 TrimO saw

Ben Franklin TrimO saw



Model A-3
TrimO saw

Model A-3 TrimO saw is a complete Composing Room saw trimmer, router, drill, jig saw, type high planer, mitering machine, etc. Table is several times larger than on any other machine. Main gauge has greater capacity, viz., 85 picas graduated to half points. Operations performed — mortises (inside and out), notches, undercuts, grinds, jig saws, broaches, routs, planes type high, countersinks, miters (right and left hand at one operation) with face of rule up. Saw only is raised, not the whole table. Work holder clamp is positive, not hit or miss. Special gauge makes difficult plate work easy. Model A-1 TrimO saw not shown is exactly the same as the A-3 except it does not have the router, drill, and jig saw attachment. This can be added later.



Ben Franklin
Floor Model

The Ben Franklin is our latest addition to the TrimO saw line, and it has been designed primarily to meet the requirements of the smaller office where the larger investment required to provide either an "A" or Junior TrimO saw can not be justified. It is, however, also very well adapted for trade composition and larger newspaper offices. Table measures 20"x19". The work holder gauge capacity is 60 picas, graduated to half points. As with our other models, the finger is not only removable from the main gauge, but is very quickly moved along the gauge to any desired position. However, in this model we have adopted the common and less expensive construction of mounting trimmer knives in the saw head, but we have improved on the adjustment feature over present day practice. The base of the machine and the column form a non-clogging chip pipe. A "quick as a wink" raising and lowering saw feature is provided, but on the left-hand instead of the right-hand side.

HILL-CURTIS Co.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1891
KALAMAZOO MICHIGAN

Please Mention THE INLAND PRINTER When Writing to Advertisers.

"A Tale of Two Cities"

DICKENS' fascinating story, under the above title, was read with pleasure by millions. Our "Tale of Two Cities" is also very interesting, especially to Master Printers, who are seeking means to cut pressroom costs through increased production. That the STYLE B KELLY SPECIAL meets this requirement is shown in the two definite statements from responsible printers located in Newark, N. J., and Richmond, Va.

HIGHTON & GALLARD

Incorporated
NEWARK, N. J.

We are enclosing herewith some proofs run in very close to full sheet size on the Kelly Press. We believe that we have perhaps made a record on this run. The facts are the following:

26,100 impressions in
eight hours run.

This work was performed by our Kelly pressman, Nicholas S. Ribando. We are mighty proud of the accomplishment and so is he, particularly in view of the fact that this form includes halftones, and that the grade of work is of a high character.

Very truly yours,
HIGHTON & GALLARD, Inc.

SETH GAYLE COMPANY

Label Printers
RICHMOND, VA.

Just a word about the Kelly! Sometime back the writer had the pleasure of going through the new Kelly factory, which was most modern in every detail. We purchased a Kelly, and our expectations of the machine were very high. We have been operating one now for the last eight months, and it has fulfilled every expectation and done all we could wish. It would be impossible for us to get along without this wonderful machine. On one run recently of 8½ hours, we made 29,000 impressions, running a sheet 8½x22 inches.

Yours most sincerely,
SETH GAYLE COMPANY

Not only are costs cut by Kellyized printers, but the quality of presswork is greatly improved and the certainty of meeting the demands of customers for speedy delivery of orders is assured.

We submit the above for the consideration of every printer who finds himself tied up in the pinches because his pressroom is not Kellyized. Over 4200 presses in operation. Hundreds of Kellys have been run constantly for over ten years at small maintenance expense. The Kelly leads in every major operating factor.

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

Also by Barnhart Brothers & Spindler at Washington (D. C.), Omaha, Dallas, Seattle;
all houses of National Paper and Type Co., in Latin America; Sears Company Canada Ltd., Toronto-Montreal;
Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand;
Canadian-American Machinery Co., London, England

SET IN GARAMOND BOLD ADVERTISING BRACKETS TEAGUE BORDERS VANITY INITIAL

KREOLITE

Your Flooring Problem

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typecasting and stereotyping rooms, **Kreolite Wood Blocks** offer the one satisfactory and permanent solution.

That is why you find **Kreolite Wood Block Floors** in many of the nation's greatest publishing and printing plants today.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with **Kreolite Pitch** which binds the entire floor into a solid unit.

Tremendous weight and heavy trucking only serve to further toughen and strengthen the smooth, even surface. The remarkable resiliency of the entire floor absorbs excessive vibration. White hot metal may be dropped without danger or injury.

Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligations to you.

The Jennison-Wright Company
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES

One of the Kreolite Wood Block Floors
in use by
"The Philadelphia Public Ledger"



FLOORS

WOOD
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Uniformly Dependable

THE MOST desirable of all characteristics in Type Metal is uniformity in quality. Any metal which requires constant readjustments of heat on machines to accommodate variations in formula is not economical in use, even if low in price. Slugs, type and plates which are clear, sharp and solid can not be continuously cast from poor metal.

“Wilke’s” Type Metals have established new high standards of quality for metal used in slug-casting, type-casting and composing machines and for stereotyping. They are dependable because their high quality *is always maintained*. The best metal is always the cheapest in the end.

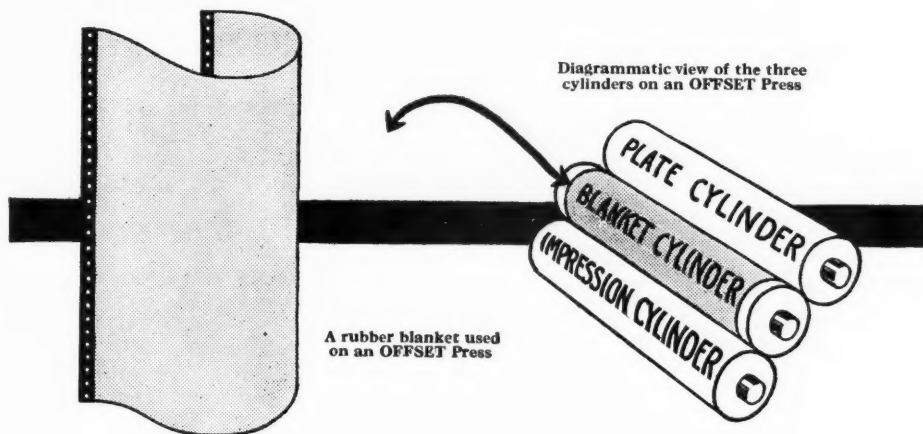
“Wilke’s” Type Metals Are the Best
On the Long Runs—They Stand Up

Metals Refining Company

HAMMOND, INDIANA

Warehouses in All Principal Cities

LINOTYPE · INTERTYPE · LUDLOW · MONOTYPE · THOMPSON · STEREOTYPE



Automatic in Every Way!

HOW would you like to operate a press "so automatic" that even the make-ready was nearly automatic?

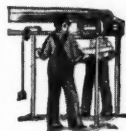
How would you like to save most of the time and money you spend on make-ready during the course of a year?

You can do it with Harris offset presses. The pliable rubber blanket minutely adjusts itself to the contour both of the zinc plate *and* the paper stock.

Let a Harris representative explain; he has some interesting data ready for you—when may he call?

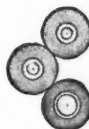
The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
 New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES

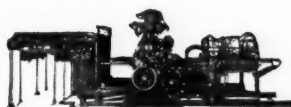


Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 22 x 34
to 44 x 64. Two 2-color models.

HARRIS

offset  presses

A Print-Shop is No Better than its Folding Equipment

NO MATTER how modern your composing room or press-room equipment, your bindery is the neck of the bottle through which your output must flow.

Keep up the steady flow of production by using a CLEVELAND Folder. It will not only give you speedier and more accurate folding than you thought possible, but it also makes possible short-cuts in your other departments.

Write for information on how the CLEVELAND can reduce costs and help increase sales.

The new Model "L" Folder, the junior member of the CLEVELAND Family, is a fast, accurate worker that will fold any sheet up to 17x22 inches, and requires an operating space of only six feet square.

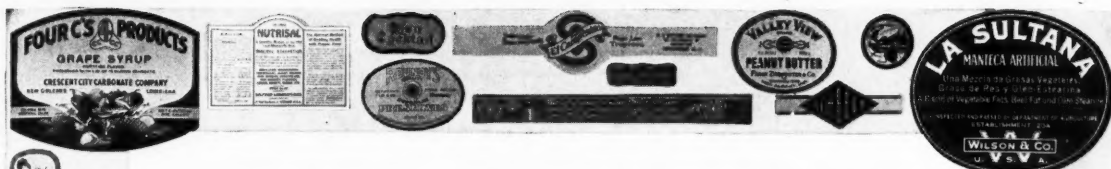


Model L Cleveland Folder

There are three other CLEVELAND folders, and two types of automatic feeders. Model "B" Folder makes 210 different folds including all those made by all other folding machines combined and many more.

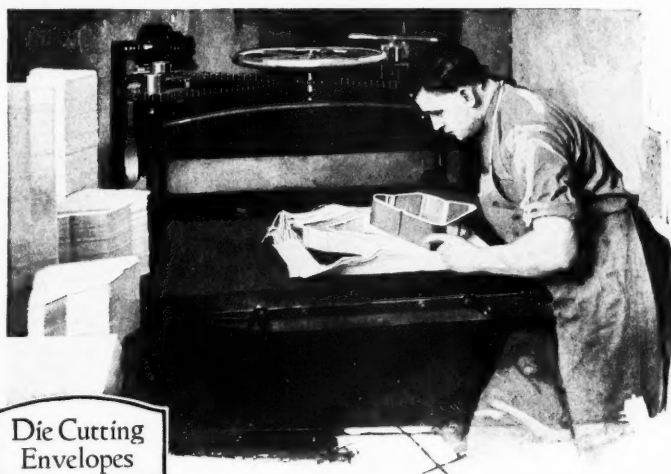
THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND
NEW YORK CHICAGO PHILADELPHIA BOSTON



THE SEYBOLD DIE PRESSES

For Dieing Out Envelopes, Labels, Advertising Display Cards
and all Forms with Special Shaped Edges



Die Cutting
Envelopes

These Presses Operate with the Most Powerful Movements Known
to Mechanics: *the Worm Gear and the Toggle*

Made in Two Styles

THE SINGLE HEAD PRESS, for large work

THE DOUBLE HEAD PRESS, for small work

Ask for Circular No. 2014

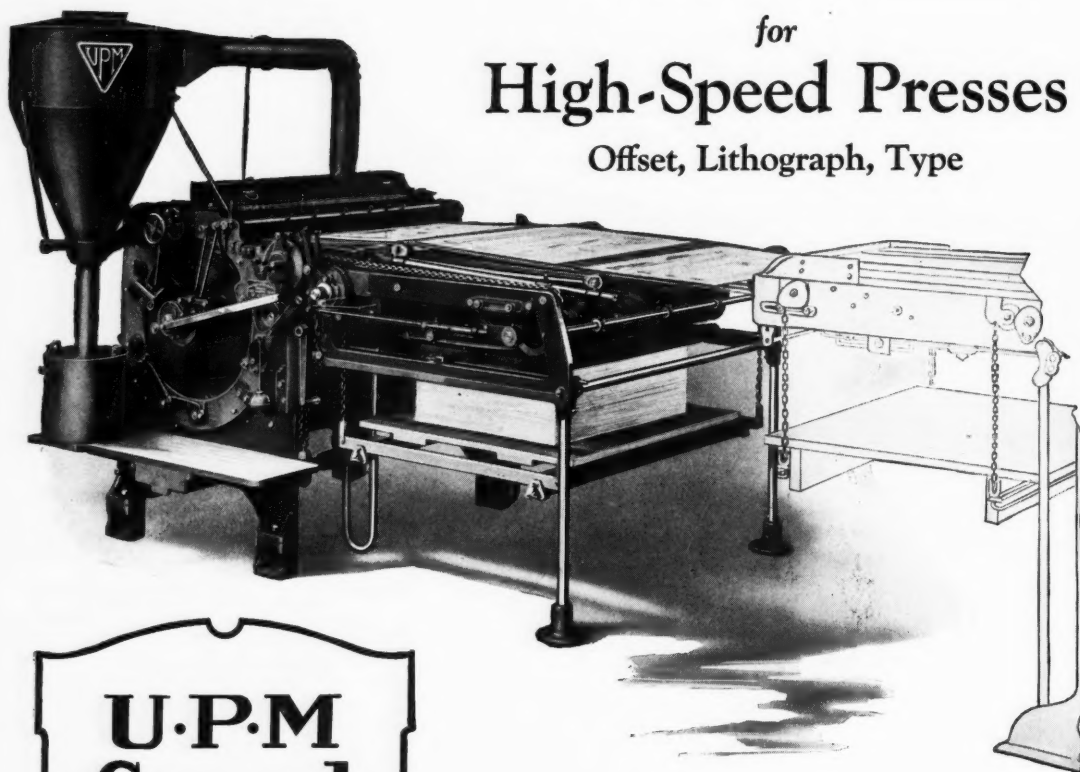
THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm



Ad.70



for
High-Speed Presses
Offset, Lithograph, Type

**U.P.M.
Speed
Bronzer**

**LOWERING
PILE DELIVERY**

*Perfectly Jogged Pile
Clean Gripper Edge*

THREE SIZES

44x44 44x54 44x64



Proved by Performance

This new speed bronzer has been in successful operation for more than a year in one of the country's largest plants. And in other plants it has fulfilled the requirements of operators who have felt the need of just such a machine.

Users of its famous predecessor—the U. P. M. Vacuum Bronzer—who are producing 80% to 90% of all the bronzed work done in the United States, will find particular interest in the fact revealed by the U. P. M. Speed Bronzer, namely, that

Speed Enhances Quality

In a word, the U. P. M. Speed Bronzer sets a new high mark for quality and cleanness as well as for production of bronze printing.

UNITED PRINTING MACHINERY CO.

38 Park Row, New York

83 Broad Street, Boston

604 Fisher Building, Chicago

California's Worthy Contribution

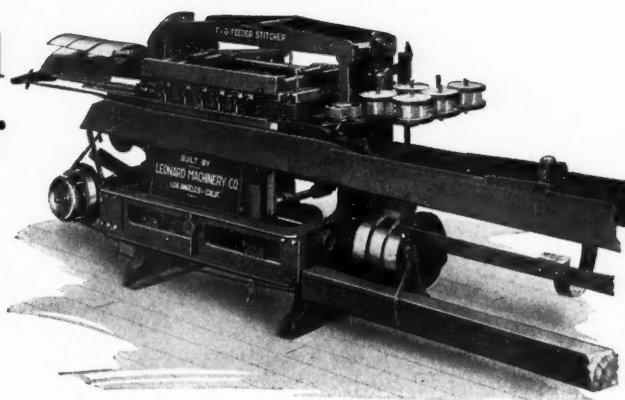


The F & G **BOOK STITCHER**

Simplifies
Book Making

The Frey Model Feeder Stitcher

For Production
in Saddle Pamphlet
Binding



Simple Mechanical Movements Insuring Ease in Operation

BUILT BY

Leonard Machinery Company

Designers and Builders of High Grade Machinery

648 SANTA FE AVENUE

LOS ANGELES, CALIFORNIA

Photo-Engraving

presents

"THESE CHARMING PEOPLE"

*How the
Toilet Goods Manufacturers
Illustrate their Story*

Recorded by JAMES WALLEN

PHYSICAL WHOLESOMENESS has become gospel to the American people. Toilet preparations which enhance charm are on every household list as only groceries used to be.

The makers of fine soaps, dentifrices, bath salts, powders, perfumes, creams, lotions and a score of other cosmetics picture their winsome appeal.

To portray the well-groomed at work or at play as does the tooth paste photograph here shown is to set an eloquent example for the thousands eager to follow.

The trades which use photo-engraving most prosper best. "Your Story in Picture Leaves Nothing Untold."

The American Photo-Engravers Association has made the good engraving the rule everywhere. Its membership composes a great industrial university.

All of which you may learn in a little book called "The Relighted Lamp of Paul Revere," supplied by your engraver or the staff headquarters at Chicago.



Photograph MURAY STUDIOS

Courtesy J. WALTER THOMPSON CO. for PEBECO

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright, 1925, American Photo-Engravers Association

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Christmas Greetings

OUR SEASON'S GREETING is a world-wide message. ¶ To you who may carry on the traditions of the craft in a little job-shop—a remote “country newspaper” office—or in the greatest of metropolitan printing plants and daily newspapers in all parts of the globe—we broadcast good cheer. ¶ For we are favored with good friends wherever printing is found, friends of whom we have sought to be worthy through providing the best of products to enable these craftsmen to accomplish more and better work. ¶ Throughout the year our best wishes are for you—but Christmas is an appropriate time to broadcast this message of good cheer and to wish you a very Happy and Prosperous New Year.



The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House: RAHWAY, N.J.

*Hamilton Goods Are for Sale by Prominent Type Founders
and Dealers Everywhere*



J. HORACE MCFARLAND COMPANY
Sheet Presses
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smearing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RHM/ME

J. HORACE MCFARLAND COMPANY

Robert M. Farland

THE MCFARLAND COMPANY HAS BEEN THE LEADER IN THE MANUFACTURE OF SHEET PRESSES FOR OVER FIFTY YEARS. IT HAS PRODUCED THE MOST ADVANCED AND COMPLETELY NEW TYPE OF SHEET PRESS. THE MCFARLAND COMPANY HAS BEEN THE LEADER IN THE MANUFACTURE OF SHEET PRESSES FOR OVER FIFTY YEARS. IT HAS PRODUCED THE MOST ADVANCED AND COMPLETELY NEW TYPE OF SHEET PRESS.

CARMICHAEL Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

Pacific Coast Sales Office
711-713 Mills Building, San Francisco, Cal.

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN
TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galley, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG



Copyright, 1925, by Charles Eneu Johnson and Company



SIGNO MAGNI NOMINIS

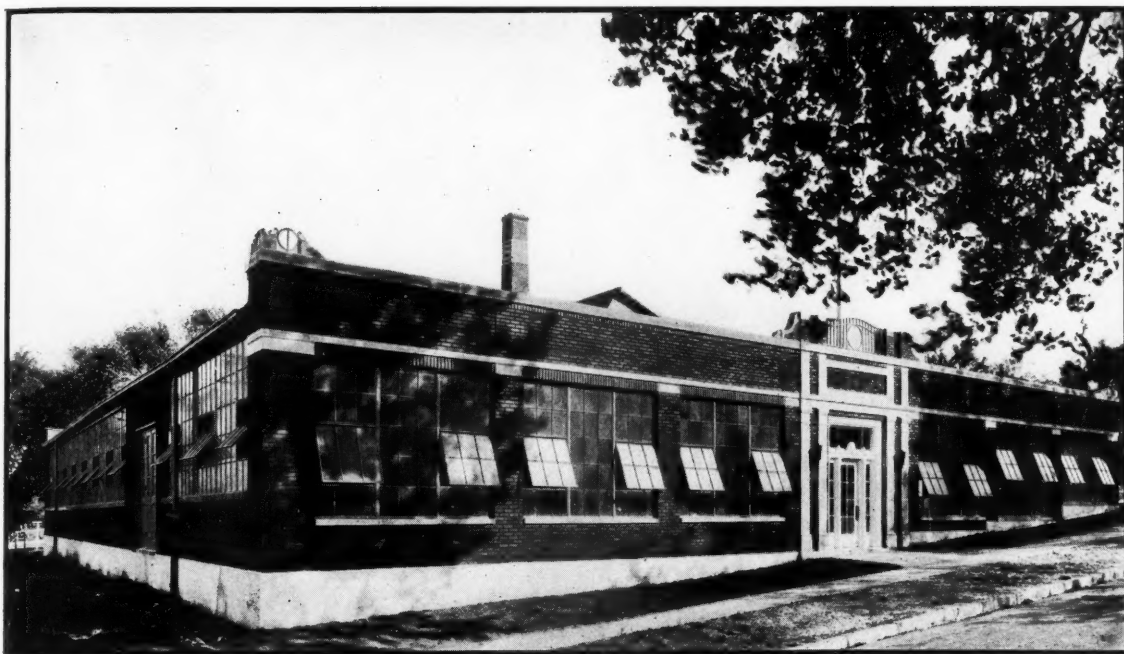
Printers who use
JOHNSON INKS
can testify as to
their dependability
and quality ~

CHARLES
NEU Johnson
AND COMPANY
PHILADELPHIA

Branches

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE
KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

DEPENDABLE INKS FOR
OVER A CENTURY



An Austin Daylight Plant for Iowa Lithographing Company

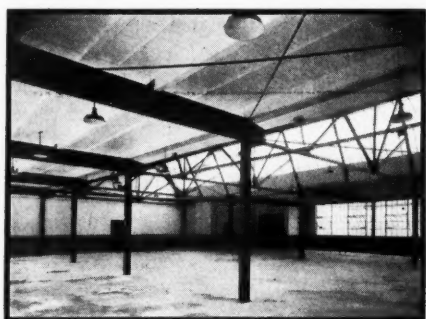
MANY printers are looking forward to the time when their businesses will be housed in their own buildings. Are you one of them?

If you are, talk to The Austin Company; get costs and building data on the construction necessary to give you an Austin Daylight Printing Plant. The realization of your ambition may be nearer than you think.

Austin contracts are guaranteed —

- a — as to a lump sum price on the complete job;
- b — as to delivery by a specified date, with a bonus and penalty clause, if preferred;
- c — as to quality of material and workmanship.

Get in touch with Austin before you go ahead with any building plans.



THE AUSTIN COMPANY - Engineers and Builders - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
Birmingham The Austin Company of California: Los Angeles and San Francisco
The Austin Company of Texas: Dallas

AUSTIN

Finance • Engineering • Construction • Equipment

THE AUSTIN CO., Cleveland

You may send, marked for my personal attention, a copy of "The Austin Book of Buildings," the new 100-page book, free to industrial executives.

Firm.....

Individual

Address

I. P. 12-25

Please Mention THE INLAND PRINTER When Writing to Advertisers.

361

Why



The steel used in Dowd knives is the best that can be produced by men who have made a life study of metals and their alloy bases.

— Dowd Paper Knives Require Less REGRINDING

How to Order

Lay old knife on a large, strong sheet of paper, face to paper, bevel side up. Draw a line around the knife showing length and width. Indicate location of holes. State thickness of new knife. Give name of cutter and symbol of machine, also cut which the machine makes. This will insure your receiving a knife specially designed for your cutter.

THE steel formula used in manufacturing Dowd knives gives them an edge which has no equal for cutting all kinds of stock, from tissue to board. Even tempered, with no soft spots, Dowd knives retain their keen edge under long, hard use without frequent regrinding. No matter how slight the trim, a clean, sure cut is assured, retaining uniform type margins.

A feather edge trim from a dull knife has spoiled many well printed jobs. Printers who wish to increase the standard of their work should investigate Dowd knives.

Try These Knives at Our Expense

Dowd knives are *guaranteed* to give absolute satisfaction. Unless they perform in a manner which you believe necessary to improve the quality of your work—send them back and the full purchase price will be refunded no matter how long you have had them in service.

R. J. Dowd Knife Works

Makers of Better Cutting Knives Since 1847
Beloit, Wis.

DOWD

Paper Knives of Everlasting SATISFACTION

We have told you this repeatedly—

M-24 is

- [the fastest producing unit in the job press field. . . .]
- [Produces the finest quality of printing in quicker time.]
- [A durable and dependable machine.]
- [Handles all stocks with equal facility.]
- [It satisfies.]

Others Say—

"We might say that this one job alone has more than paid the entire cost of the Press. The new Autofede is a wonderful device. It is really almost human, but different, in that it is much faster and more accurate."—Pyle-MacLaren Printing Co., New York City.

"We consider both the Press and Fede as near to humanly perfect as any machinery can be."—The S. & K. Printing Co., Inc., New York City.

"We cannot express in too high terms our satisfaction with the M-24 High Speed Job Press and Autofede. We have put it to a thorough test, printing from cuts, halftones, linotype, and hand set type, all solid forms. We find that registration and distribution are perfect, running at a speed of 4,500 impressions per hour."—Duffy & Martin, Brooklyn, N. Y.

"We run on an average of about 29,650 impressions per day, including twenty-five changes in eight and three-quarter hours. This also includes wash ups and oil ups. We are greatly pleased with the Press as it has taken most of our work off of the Platen Presses."—(Name on request.)

Hundreds of other progressive printers reaching out for the utmost in Profitable Production unhesitatingly endorse M-24 as the most startling development that has occurred in printing machinery in ages. There is a difference between WORKING and PRODUCING. M-24 Produces. Write for illustrated catalog.

LISENBY MFG. CO.

608 So. Dearborn St., Dept. A, Chicago, Illinois



Boylan & Boylan, Printers

"Printing for Particular People"

Los Angeles

Gentlemen:

Early last February you installed in our shop one of the new M-24 Automatic High Speed Job Presses which we have used continuously since then with the best of results. On long run work, of which we have considerable, it is now indispensable, as it makes possible a production in excess of 4000 per hour, all day long.

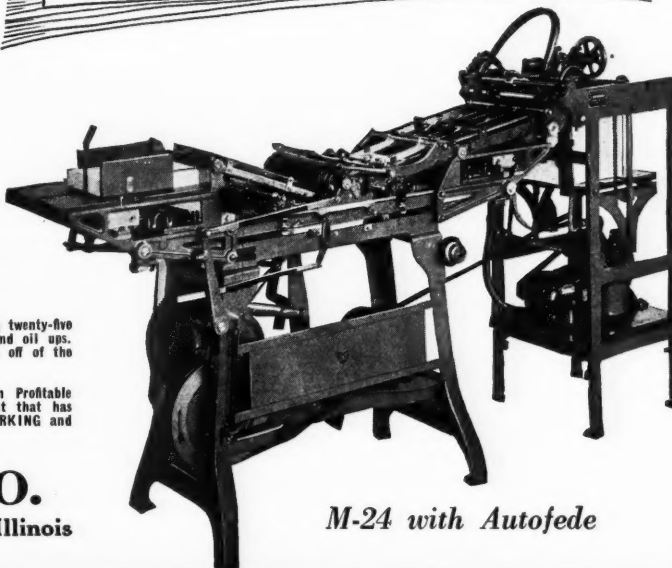
The quality of work produced is fully up to that of our other jobbers, but jobs that formerly took a week to ten days on the platens are now finished in two or three days. We have noted this particularly on one long run that we have every month.

The machine has given us no trouble whatever as your records will show, for we have not yet had to ask for service. Cheap lightweight bonds, book, cardboard, envelopes run equally well and we would not have attempted to run some of this stock on any other automatic we know.

We certainly are well pleased with this machine and you may refer interested printers to us at any time.

Yours very truly,

BOYLAN & BOYLAN

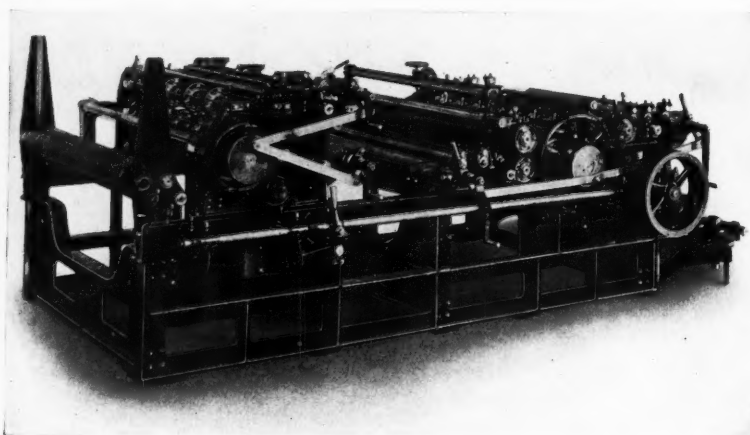


M-24 with Autofede

High Speed ROTARY PRESS

*with Perforating
Numbering and
Rewind Units*

Simple to operate
Reliable in performance



We Build to Suit Your Needs

High Speed Rotary Presses for Single and Fanfold Continuous Forms with Automatic Numbering, Punching, Perforating (Cross and Lineal) Units. Folding, Forming and Cutoff Units if Desired.

Fifteen years of actual use has proved these presses to be the simplest to operate, most reliable in performance and best paying rotary presses on the market.

THE STEEL PRODUCTS ENGINEERING CO., Springfield, Ohio

Designers and Builders of Special Printing Machinery

The Brackett Double Head Stripping Machine

*A Profitable Machine for Edition Binders, Check Book Makers, Blank
Book Makers, Library Binders and Catalogue Publishers*

THE BRACKETT STRIPPING MACHINE is profitable in many lands where ordinarily the cheap labor makes machine competition unprofitable.

In Japan, China, India, Australia, South Africa, nearly all countries of Europe have recently given substantial testimony of the marvelous production.

It does the unusual things in Bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere throughout the world.

There is a reason for losing that big order. Let us tell you about our plan of Sales Getter and Business Builder.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U. S. A.

Merry Christmas

*"At Christmas play and make good cheer,
For Christmas comes but once a year."*

Wishing Our Friends and Acquaintances,
Past, Present, and Future, Far and Near,

**A Merry Christmas and
A Prosperous New Year!**

Meisel Press Manufacturing Company

944-948 Dorchester Avenue, Boston, Mass., U. S. A.

"Specializing in Printing Press Equipment for 25 Years"

Equipping printing and publishing plants with motor and control apparatus isn't just a part of our job. It's not a side line with us. Not an off-shoot from some other kind of manufacturing. *It's our whole job. All we do.*

For 25 years we have done nothing else but design, manufacture, improve, and perfect equipment for the printing trades—with a corps of engineers specializing on this one thing, men who have devoted all these years to acquiring a complete understanding of the needs of printers and publishers.

Take advantage of this experience by standardizing on Cline-Westinghouse equipment.

Write for descriptive pamphlet and list of newspaper and printing plants which are Cline-Westinghouse equipped

CLINE ELECTRIC MFG. CO.

Western Office
First Nat'l Bank Bldg.
San Francisco,
Calif.

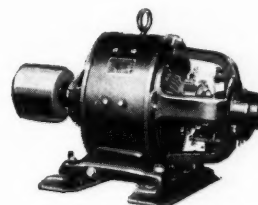
Main Office
Conway Bldg.
111 W. Washington St.
Chicago

Eastern Office
Marbridge Bldg.
47 W. 34th St.
New York



CLINE

Twenty-five years
of specialized ex-
perience in print-
ing press control
engineering



WESTINGHOUSE

Known throughout the world
as manufacturers of the best
electrical equipment

Cooper

Type Faces

**they are either working for you
or against you!**

Look about you, and when you look, be alert to the type faces you see. A successful printer or advertising man of the now must be a close observer of trends in the use of types and illustration. If he can not lead, he should make every effort to keep abreast. If he can not keep abreast, he will fall behind. If he falls behind, he may soon be left out of the procession altogether. In looking about you, there is no chance of mistaking the Cooper type faces. They dominate. You see them in big ads that have something to say that must be seen—in little ads that can not be overlooked. The broadsides, booklets, folders and mail pieces of all sorts that come to your desk are displayed in Cooper—if they do not subdue the type and depend upon expensive pictures to gain your attention. If you have Cooper types, you are producing your share of the mass of selling matter printed with the Cooper types. If you haven't them, they are not working for you—but pulling business, and lots of it for the other fellow who is leading or keeping abreast. Better put the Coopers to work for you—and today is a good day to send your order.

Specimens on Request

Barnhart Brothers & Spindler

Chicago Washington, D.C. Dallas Omaha Seattle
Kansas City Saint Paul Saint Louis Vancouver, B.C.

Cooper Initials

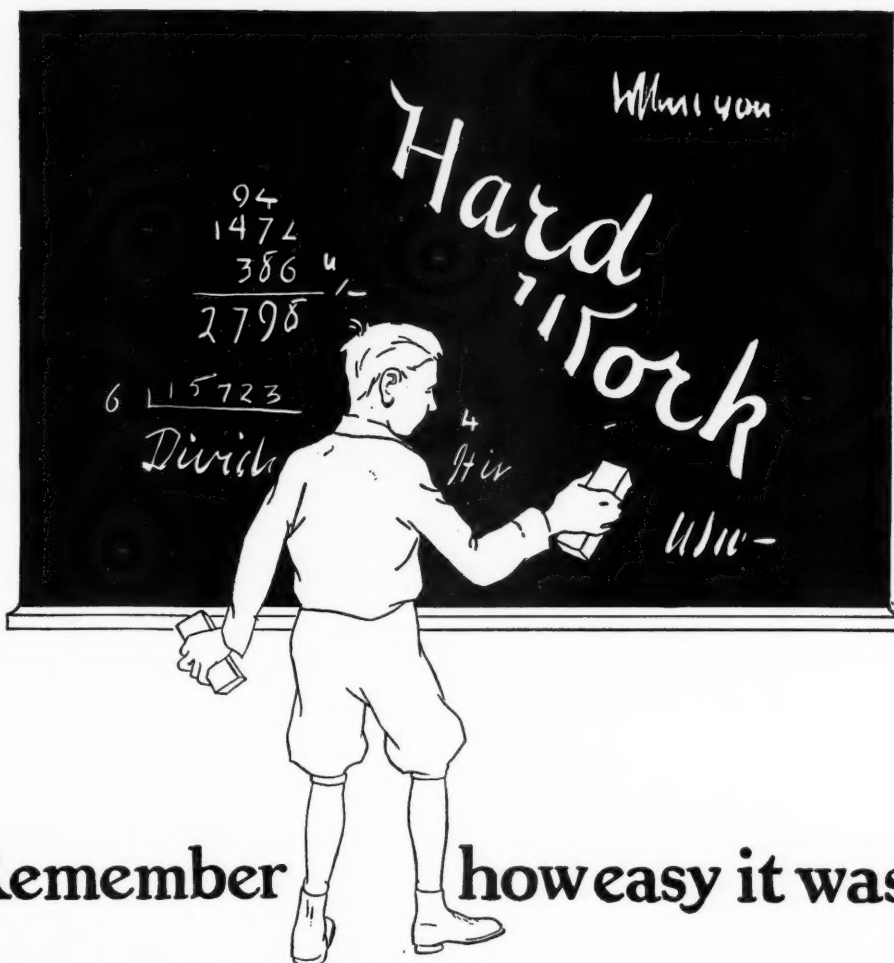
COOPER has now completed six of the twenty-six initials he promised to do for us. Only the six letters can be furnished—sizes 24, 30, 36, 48, 60, 72, 96

Note that the "color" is of weight about the same as that of the type mass

TINT BLOCKS FOR TWO-COLOR
PRINTING ARE MADE ALSO



Products obtainable through AMERICAN TYPE FOUNDERS COMPANY, Branches in Principal Cities



Remember how easy it was?

In the days of readin', ritin' and r'mitik, you remember how easy it was to wipe chalk off a blackboard. So easy it was fun. You'd slash the eraser down through a mess of figures, make circles, and all sorts of trick cleaning effects—till the prof. saw you.

Well those days are past—but when it comes to washing up a dirty type

form, plate, or fountain—you can save 2 to 4 wash-ups per job, and a lot of muscle—just by using Phenoid.

It wipes off dirty, hardened ink like chalk from a blackboard. Never irritates your skin or bothers in any way.

No greasy after effects. No trouble of any kind—even when changing inks on color jobs.

Just to prove it to your own satisfaction—put some Phenoid on a piece of white paper. Watch how quickly it dries. Then try and find a grease spot—just try. There is one thing sure—once you try Phenoid you'll be back for more.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over 20 Years

123 Chestnut Street, Newark, N. J.

TRY—at Our Risk

Here's a fair offer. Send for a quart can of Phenoid. Use it up. If you like it, pay us. If not—send back the bill. Just pin this offer to your letterhead and mail today.

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Liven up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

INDIANAPOLIS, INDIANA

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

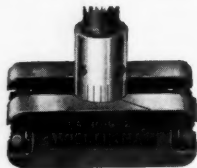
608 South Dearborn St., Chicago

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

Judged by Comparison

(as all things are)

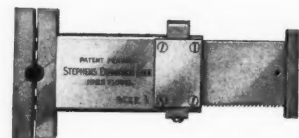
There can be many Good, several Better, but (mark this) only One Best



3 sizes: 0, 1 and 2;
widths: 1/2, 3/4, 1-in.



Made in 42 stock lengths
Special lengths to order



5 sizes:
3 1/2 to 32 1/2 inches

Invariably in the equipping of modern plants, when maximum efficiency and durability are demanded, the locking devices are, as required, the Wickersham Quoins, Morton Lock-ups and Stephens Expansion Locks. These locking devices are conceded the *One Best*.

Send for new illustrated circular and price list

Samuel Stephens and Wickersham Quoin Company

Originators and Manufacturers of 33 Years' Experience

174 Fort Hill Square, Boston, Massachusetts, U. S. A.

Intertype hit upon an idea that will save you money

—a SINGLE distributor box with a DOUBLE purpose



A Word About Delivery

Production for December and January is sold out. We urge prospective buyers to act without delay. We can not accommodate one friend at the expense of another.

Look to the future before investing your money in a slug-casting machine. Not only what it will do but *how well it will do it* is of special importance.

The Intertype Mixer is NEW—*entirely different*—unlike any other machine ever built!

It is the only *simplified* Mixer—the only Mixer built for dependable service without expert care—the only Mixer with but one distributor box.

It is the only *standardized* Mixer—the only freely interchangeable Mixer—the only Mixer with a simple assembling mechanism—without restrictions as to speed or size of matrices.

You will be surprised when you see the Intertype Mixer at work. You will see the operator touch a convenient lever (if you watch closely), but you can hardly realize that he has changed from one magazine to another. You will see a single distributor box sorting the matrices with quiet precision—without fuss or complications. You will see line after line drop down upon the galley—display lines up to full-width 36-point bold—text type as small as 5-point. No waiting for the distributor—no trouble—no delays.

The Intertype Mixer performs heretofore difficult functions so simply that they no longer seem difficult.

See this new machine at the first opportunity! Meanwhile send for our new brochure about it, including detail illustrations, typical magazine layouts, and specimens of composition.

Investigate! Do It Now!



Executive Offices, 1440 Broadway, at 40th Street, New York

NEW YORK CHICAGO MEMPHIS SAN FRANCISCO LOS ANGELES BOSTON LONDON

"No trouble with offset while running full color" says JOHN C. WINSTON Co., Since Using

The CRAIG DEVICE **Eliminator of Static and Offset**

"We find the Craig Device more satisfactory than any other gas equipment that we know of, and we have tried about all of them. We have not experienced any trouble with offset while running full color."

THE JOHN C. WINSTON CO.
Philadelphia, Pennsylvania

You can save yourself the expense and trouble which the firm just quoted was put to in unsuccessful experimenting to eliminate static and offset. *Users are knowers.* You, too, will know these advantages of the CRAIG DEVICE—once you use it.

You will know freshly printed paper to be dried so fast and static eliminated so quickly that offset, delay in backing-up, slip-sheeting, sheet-straightening and kindred printing evils—all time and money losers—will fly from your printing plant forever.

The CRAIG DEVICE is guaranteed to give satisfactory automatic operation for ten years. It is your privilege to annex it to one or all of your presses and give it a *free trial* as many, many houses have done before you—and if you decide you don't want it, send it back.

Several desirable territories are open for capable supply house or personal representatives.

CRAIG SALES CORPORATION

*Makers of the Craig Device
Eliminating Static and Offset*

636 GREENWICH STREET, NEW YORK CITY



Heavy One-Piece Base
Hyatt Bearing in Fly-Wheel

Two Sizes
30 and 34 Inch

Diamond Power Cutters

have the "double-shear" or dip-cut, down to the last sheet, and make heavy or light cuts smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side-frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back-gauge, coming close to extra long side-gauges on both sides, and steel tape back-gauge indicator above knife-bar which can be easily locked. Many other features that will appeal to you.

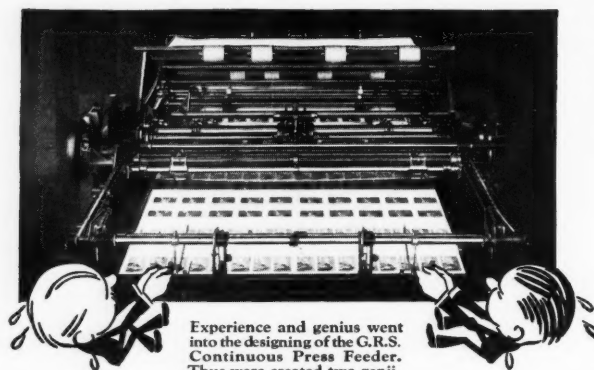
*Send to us or any dealer for illustrated literature explaining
their many points of superiority*

The Challenge Machinery Co., Manufacturers

CHICAGO, 124 S. Wells St.

Grand Haven, Mich.

NEW YORK, 220 W. 19th St.



The positive grippers on the G. R. S. Continuous Press Feeder do away with drop rollers, tapes, slow-downs and pull-up guides

Experience and genius went into the designing of the G. R. S. Continuous Press Feeder. Thus were created two geni, known as "positive grippers."

"And-a-Pull-All-Together"

No more wrestling with the bugaboo of bundled stock! No more "babying" light or wavy stock into feeding.

In the G. R. S. Continuous Press Feeder, two positive grippers meet the sheet at the comber cut-outs and *pull* (not push) it all the way through to the drop guides of the press.

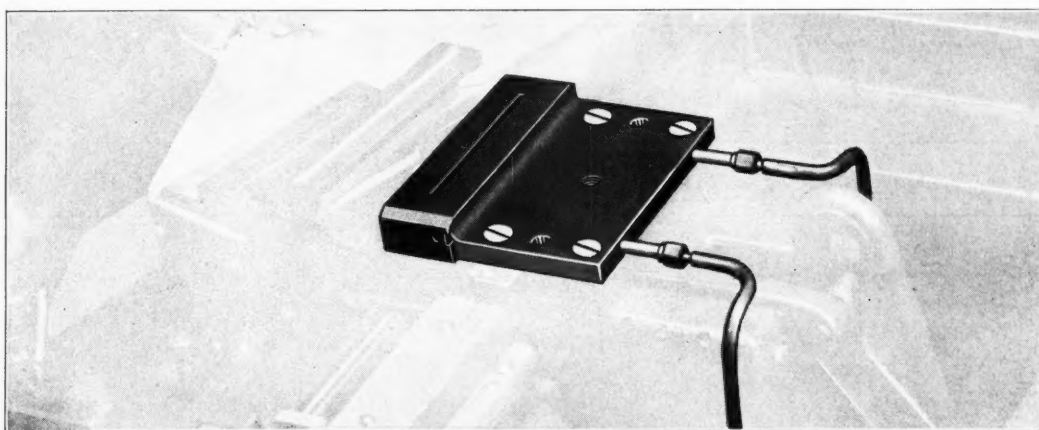
No mussing or tearing of stock. Costly delays are eliminated. Enthusiastic users claim a substantial increase in production after installing the G. R. S. Press Feeder. It will prove a profit-maker in your plant.

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery
461 Eighth Avenue, New York City

A few among scores of satisfied users of G. R. S. Press Feeders:

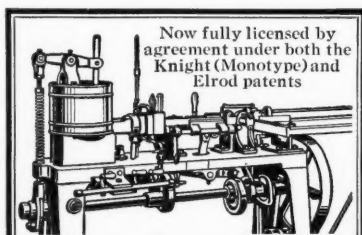
Berwick & Smith.....Norwood, Mass.	Doubleday Page & Co.....Garden City, L. I.	Government Printing Office.....Washington, D. C.
Blanchard Press.....418 W. 25th St., N.Y.C.	Excelsior Printing Co.....Chicago, Ill.	J. J. Little & Ives.....425 E. 24th St., N.Y.C.
Carey Craft Press.....406 W. 31st St., N.Y.C.	Wm. Feather Co.....Cleveland, O.	Nation Press.....27 Chamber St., N.Y.C.
Cornwall Industrial Corp.....Cornwall, N.Y.	Charles Francis Press.....461 Eighth Ave., N.Y.C.	Rogers & Company.....461 Eighth Ave., N.Y.C.
R. R. Donnelley & Sons.....Chicago, Ill.	Ginn Company.....East Cambridge, Mass.	J. P. Smith Printing Co.....Rochester, N.Y.



The Ludlow Water-Cooled Mold

THE Ludlow water-cooled mold, recently introduced to Ludlow users, has already received a hearty welcome. It not only permits of constant recasting for hours at a time, if necessary, but also assures a solid, uniform slug under ordinary casting conditions. Thus the water-cooled mold stabilizes quality and controls conditions that heretofore have been dependent upon the human element.

To the many other advantages of the Ludlow, including rapidity, economy and an endless source of new typefaces of any size, the water-cooled mold adds a new advantage. When operating conditions cause the temperature of the molten metal to vary, the water-cooled mold goes far toward overcoming this variation and thus assures more uniform slugs.



Elrod Slug Caster

for Leads, Slugs, Plain Rules

has a real place in your plant for producing leads, slugs and plain rules in any quantity and length for less than the distribution cost of used material. Simple and automatic—no constant nor expert operator required. Elrod material is cast from any standard slug metal and is of very high quality. It stands up under even the most severe of stereotyping and press conditions.

Changing water-cooled molds is very simple and easy and takes less than two minutes. They are interchangeable with regular non-water-cooled Ludlow molds. In the Ludlow water-cooled mold the water actually circulates thru the mold itself, thus directly cooling the slug.

Every Ludlow-equipped shop will find further economy in the water-cooled mold and an improvement in quality as well.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

San Francisco: 5 Third Street
Atlanta: 41 Marietta Street

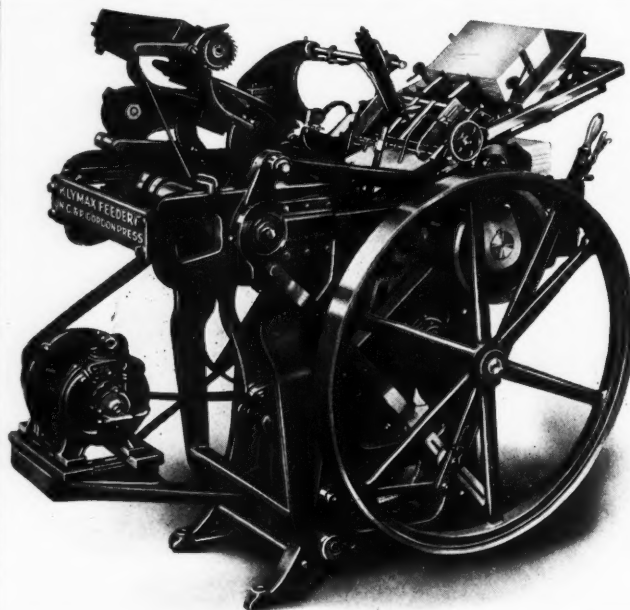
New York: 63 Park Row
Boston: 261 Franklin Street

LULOW QUALITY COMPOSITION

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The KLYMAX

The Best Automatic Feeder for CHANDLER & PRICE Job Presses



for—

8x12
10x15
12x18
NEW SERIES

for—

12x18
C. & P.
CRAFTSMAN
PRESS

THE KLYMAX AUTOMATIC FEEDER is a great producer and therefore a money-maker.

Lightweight folios, ten-ply cardboard, commercial envelopes, open-end envelopes, tags, blotters, box cartons, etc., in addition to the full range of everyday commercial presswork, can be successfully handled on the KLYMAX by the average workman.

Additional stock can be added and the printed stock can be removed without stopping the press or the loss of an impression.

The KLYMAX Feeder can be turned away for making ready the press or for hand feeding. It has an automatic impression throw-off and also an automatic safety throw-off, preventing the smashing of forms and loss of stock.

There are no cams, gears or tapes, and feeder can be thrown out of operation and re-engaged at any position of the press.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR AND PRICES

Manufactured by the KLYMAX FEEDER DIVISION of the

AMERICAN TYPE FOUNDERS COMPANY

Demonstrated and in Stock at the Company's Selling Houses in

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
BUFFALO
PITTSBURGH
CHICAGO

CLEVELAND
CINCINNATI
ATLANTA
DETROIT

ST. LOUIS
MILWAUKEE
MINNEAPOLIS
KANSAS CITY

DES MOINES
DENVER
PORTLAND, ORE.
SAN FRANCISCO

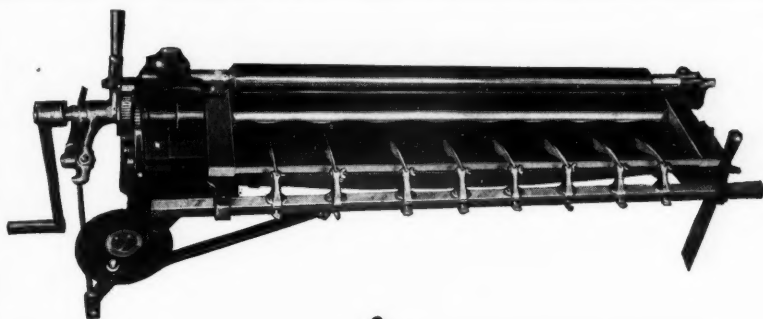
SPOKANE
LOS ANGELES
WINNIPEG

Also for Sale at all Selling Houses of BARNHART BROTHERS & SPINDLER

SET IN GARAMOND AND GARAMOND ITALIC TEAGUE BORDERS

The ORTLEB

INK AGITATOR



for

UNIFORM COLOR

WHEN YOUR presses are equipped with Agitators you know beyond a doubt that every sheet of every job will be uniform in color on both sides, and you save considerable time and money besides. Write for new booklet, "A Great Improvement for Cylinder Presses."

GEO. ORTLEB, *President*

ORTLEB INK AGITATOR COMPANY

Calumet Building, St. Louis, Mo.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE MUNDER CRAFTSMEN'S TOOLS

Believing that all producers and users of direct advertising, as well as all other business men, will be interested in learning of the tools used by the Munder craftsmen, we take pleasure in paying this tribute

BECK ENGRAVINGS

The paintings for this book were placed in the hands of a prominent Beck official and he instantly started work. Astonishingly good four-color process engravings were delivered to us in remarkably quick time. A number of sets of progressive proofs were taken, the ink is finely chosen and all named. So scientifically were all these engravings handled that make-ready was shortened and "start day" lappings were unnecessary. Furthermore

GRAVINGS—expert engraving was a big aid in electrotyping. These forty-seven sets of four-color engravings, printed on non-reflecting paper (Art Mat), vividly depict fruits, vegetables, and other table delicacies in their natural colors, bringing hearty commendation from the printers, the celebrated artist, and, most important of all, the national advertiser. The entire work was handled without a hitch.

ROYAL ELECTROTYPES

At 4 o'clock on a summer day, temperature 94 degrees in the shade, an important executive from our plant personally handed in to the Royal Electrotape Company 15 sets of four-color process engravings (well known as the most difficult and expensive type of engravings) in all. When the executive asked for a Royal answer came within an hour, at this hour.

CTROTYPES —
The plant worked all night, as usual, and we got faultless plates at the exact time promised. No urging was needed — no pressure required — it was just regular business. Under craftsmen immediately made the plates. The last time I was in the plant, I was running a carbon copy machine. It was still making plates.

BLATCHFORD BASES

Microscopic register of yellow, red, blue and black
microtypes—about 18,000 dots to the square inch
four colors one over the other—all depending on the
beats to hold throughout the long run. This was what
we were up against as we started to tackle the piles of
paper for this carload of books. Nearly a million and a
half total impressions were to be made, the job becom-

WORD BASES

the long run. "We started to tackle the piles on books. Nearly a million and a half more to be made, the job becoming a patent race against wear and tear."

We do not say that these instruments are *perfect*, but
 we say that they happened during one of a half million im-
 pressions without any static electricity, nor sheets that
 did not discover any way No stretching of any conse-
 were shrunk in any way No stretching of any conse-
 were shrunk in any way No stretching of any conse-

HUMIDIFIERS

MIEHLE Presses

Ever faithful, just as they have been for us for over a third of a century, the Miehle presses took good care of this urgent and exacting work, in which we faced the registering in four colors of engravings as small as nine-sixteenths by three-sixteenths of an inch. We have never given our Miehles a harder job. They made good.

PRESSES—Quick makeready, even flow of ink, clean, clear work throughout the entire run. Mainline register. And the extension deliveries shielded us against offset. The Miehle Vertical helped on this contract just as effectively, and proved an excellent new member of the family. (We installed the first Miehle in Maryland.)

NORMAN T. A. MUNDER & CO., INC.
Printers
MARKET PLACE BALTIMORE

Operating a Department of Sales Promotion
by Mail working with concerns who have or
have not their own advertising managers.
JOHN CLAYTON, Director

5.10 Munder Venezian and Munder Belo

BLATCHFORD BASES

Microscopic register of yellow, red, blue and black electrotypes—about 18,000 dots to the square inch, four colors one over the other—all depending on the bases to hold throughout the long run. This was what we were up against as we started to tackle the piles of paper for this carload of books. Nearly a million and a half total impressions were to be made, the job

becoming more complicated the further we went. When we started on the last run of 57,000, if any of the bases had moved, what a tragedy it would have been! We need not have feared—they stayed. No—the bases didn't move one iota, not even the smallest of the plates, due to the patented fasteners. And they protected the plates against wear and tear.

Judge a Base by its Performance! What the Blatchford Base is doing for others it will do for you. We will be glad to tell you more about it

E. W. BLATCHFORD COMPANY

World Building, New York

203 N. Clinton St., Chicago

BLATCHFORD BASE

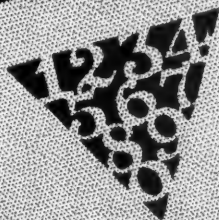
Please Mention THE INLAND PRINTER When Writing to Advertisers.

Seldom
(if ever)
has any
BASE
received such
wholesome
praise
from such
an eminent
authority

This unusual testimony by one of America's foremost printers appeared as a page advertisement in **PRINTERS' INK, PRINTED SALESMANSHIP, MAIL BAG and POSTAGE.**

PRINTING PROFITS
from
NUMBERING JOBS

How to Get and Handle them

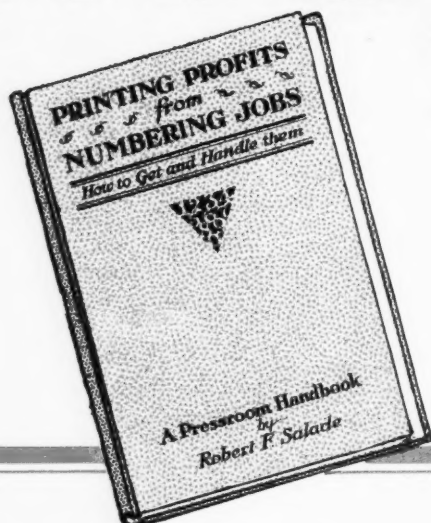


A Pressroom Handbook
by
Robert F. Salade

Here - Mr. Printer -
Are the Answers to all your
Press Numbering Questions

(over)

There is Money in ROBERTS



Numbering Machines

*and this Book
shows you how
to make it — !*

Here is a great contribution to printing—a book written by an expert solely to help you make more money from your numbering machine equipment.

It tells you what jobs require numbering, who gives out these jobs, how to get them. It describes numbering machines, their kinds, uses and possibilities.

It talks frankly about charges and costs. It gives you detailed instructions for using numbering machines to the best advantage in both ordinary every-day work and on special jobs. It is really a textbook for progressive printers who are looking for profitable business.

PRINTING PROFITS] *From Numbering Jobs, How to Get and Handle Them* by Robert F. Salade is a book like no other book on printing. It is a "how" book, a new angle, a complete dictionary of facts based on Mr. Salade's fifteen years of practical printing knowledge and the thirty years of experience of the Roberts Numbering Machine Company. It is a finely printed book, full of "meat"—you will want to read and keep it always.

We Will Send it Free

There is profit in numbering machines and we want to prove it to you by this book. Every printer is entitled to a copy without obligation—FREE. Simply fill out the coupon and send it in with five cents, stamps or coin, to cover mailing costs.

THE ROBERTS NUMBERING MACHINE COMPANY

Standard and Specially Made Numbering Devices of All Kinds

694-710 Jamaica Avenue

BROOKLYN, N. Y.

Gentleman:

I want to know all about Numbering Machines. Send me a copy of your book "Printing Profits From Numbering Jobs" by Robert F. Salade. I enclose 5 cents to cover cost of mailing.

Name _____

Address _____

My Type Founder is _____

KIDDER MACHINES

ESTABLISHED 1880

Slitters, Rewinders, Sheet Cutters
Printing Presses, Special Machinery

for Your Plant

KIDDER PRESS COMPANY

Head Office and Works

DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King St. West

CHICAGO, 166 West Jackson St.

The World's Greatest
FOLDER VALUES

➔ 8 New Versatile 19 x 25

BAUM FOLDERS

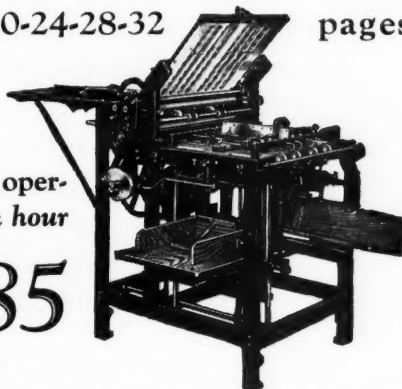
4-6-8-12-16-18-20-24-28-32 pages in one operation

Model 190

3 folds (16 pages) one operation. 13,000 folds an hour

ONLY \$685

With motor. No extras



Model 290

4 folds (32 pages) one operation. 17,000 folds an hour

ONLY \$770

Complete. Motor included

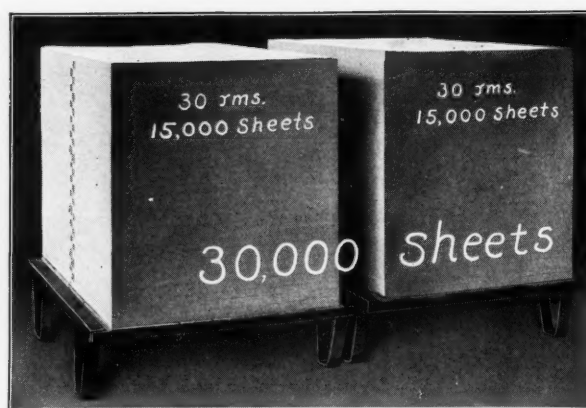
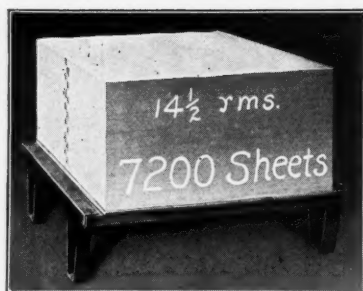
The same SIMPLICITY and QUALITY CONSTRUCTION that made
BAUM FOLDERS THE FASTEST-SELLING-FOLDERS-IN-AMERICA

Baum Pony Folder—2 Par. Folds, Max. 11" x 17"
Baum High Duty Folder—3 folds, Max. 14" x 19"
Baum Automatic Folder—3 folds, Max. 14" x 19"
Baum 19" x 25" Folders—3, 4 or 5 sets folding rollers

RUSSELL ERNEST BAUM
615-25 CHESTNUT STREET : PHILADELPHIA

BRANCHES OR AUTHORIZED DEALERS IN ALL PRINCIPAL CITIES

Thoroughly Conditioned in Two Hours' Time



THESE piles of paper show the comparative amounts of stock which can be conditioned on the smallest and largest Willsea Paper Conditioning Machines in the two hour conditioning period. The smallest circular type has a capacity of 7,200 sheets every two hours, and the largest straight type 30,000 sheets every two hours—about the amount the smallest machine conditions in a day. Between these limits various sizes in the circular, U-type and straight type machines provide intermediate capacities at intervals of approximately 3,000 sheets.

These capacities are based on 3-pt. stock and are of course proportionate for other thicknesses. The above paper is 44" x 64"—148 lb. Super, or 50 lb. on 25" x 38" basis, which runs very close to .003". The same bulk of any other thickness of paper can be conditioned in the two hour period.

It has been definitely proved that two hours' exposure is sufficient to bring the moisture content of any normal paper to equilibrium with that of the pressroom atmosphere, provided each sheet has a thorough and uniform exposure. The Willsea Paper Conditioning Machines provide such exposure to each sheet, one hour hanging from one end and the second hour hanging from the other end.

The old method of hanging or racking can not give this uniform exposure, and the result is almost invariably a different moisture content along the edges of the sheet than in toward the center—which means wrinkling, curling and buckling. A uniformly conditioned sheet lies flat.

The number and character of concerns using Willsea Paper Conditioning Machines vouch for their effectiveness.

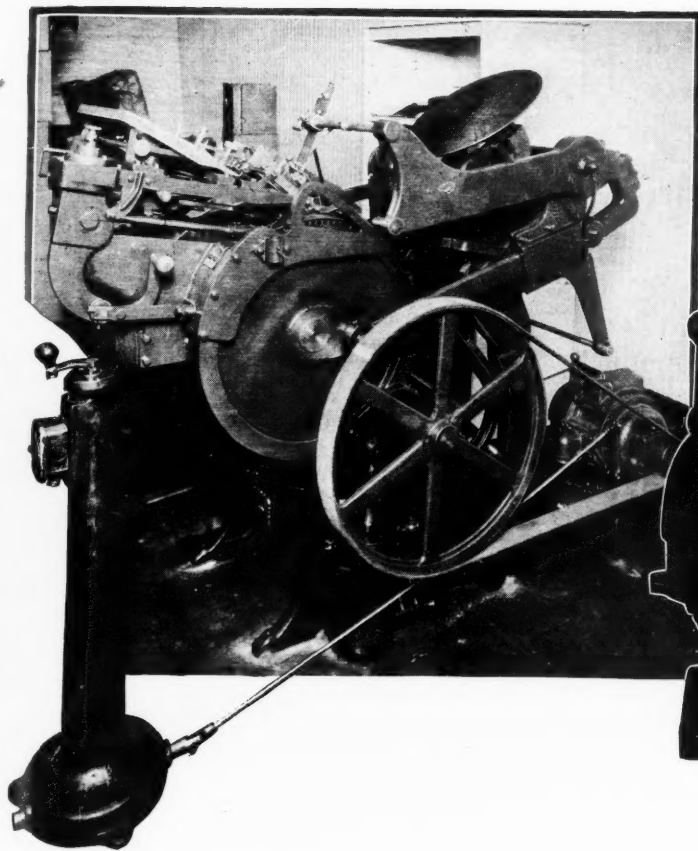
When would you like to see a representative?

THE WILLSEA WORKS

Engineers • Founders • Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery



New Pedestal Controller

10 x 15 C & P Job Press with Klymax Feeder operated and controlled by the new BSR Motor and the new Pedestal Controller.



New BSR Motor

Improvements

The new G-E Type BSR Motor and the new Pedestal Controller mark noteworthy advances—advances consistent with General Electric's policy of continually improving every product. With their aid the job press becomes a better job press—operation is more flexible and efficient; control more safe and convenient.

New BSR Motor

A single phase a-c. motor which can be operated on 110 or 220 volts. It develops a powerful starting effort sufficient for any position of the press platen. Its mechanical construction is that of a heavy duty motor and all parts are well protected. Its electrical characteristics conform with G-E standards.

New Pedestal Controller

Produces economic and positive wide-range speed control for the BSR motor by shifting the brushes. This brush shifting device is built into a substantial pedestal and is operated by a speed control handle within ready reach. Directly below this handle an enclosed switch starts or stops the press by a mere touch of the finger.



That your satisfaction may be complete, General Electric maintains an engineering service of specialists skilled in the problems of correct application, whose service is ever and promptly available.

The new BSR Motor and the new Pedestal Control may be obtained from any G-E sales office, resident agent, or motor dealer.

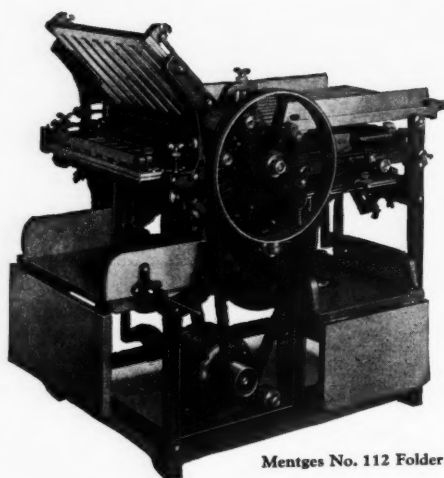
GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL PRINCIPAL CITIES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

379

This Folder made friends at the D. M. A. A. Convention



Mentges No. 112 Folder

The Folder that FOLDS

HUNDREDS of visitors at the convention stopped at the Mentges booth and watched in admiration the performance of No. 112.

They saw a solid, compact, rugged machine folding 6000 sheets sized up to 17x22, per hour, one to three folds, in various styles of folds, heads in or out, selected at will by the throwing of a lever without stopping the machine.

Visitors discovered that changes in sizes of folds were made accurately in a few seconds; they were told that this machine is sold on a 30-day trial basis, with a five-year guarantee, including the motor; that complete operating instructions are given and that the machine is exceedingly simple to adjust and that complete and very detailed operating instructions are furnished which enable the average person to operate this machine readily. And, lastly, that the price is within reach and within reason; just the machine for ninety-five per cent of the daily folding jobs.

*If you would learn more of this latest development,
write for descriptive literature*

THE MENTGES FOLDER CO.
Sidney, Ohio

The RIGHT Folder for YOUR Work

Note the Caliber of These Users

Then Decide Whether
You Can Reasonably Overlook
an Investment Like This

The following list contains the names of a few of the hundreds of Mohr Lino-Saw users. Those marked with an asterisk have re-ordered—some have as many as 33 saws in operation:

- | | |
|------------------------------|-----------------------------|
| *Aurora Beacon-News | *E. T. Lowe Publishing Co. |
| *Birmingham Age-Herald | *Milwaukee Journal |
| *Birmingham News | *Newark Evening News |
| *Boston American | *Newark Star-Eagle |
| *Boston Globe | *Newburgh Daily News |
| *Boston Post | *New Haven Register |
| *Butler Brothers | *New York Herald Tribune |
| *Canton Repository | *New York Sun |
| *Chicago Daily News | *New York Times |
| *Chicago Tribune | *Oakland Tribune |
| *Cleveland News-Leader | *Philadelphia Bulletin |
| *Dallas News | *Portland Oregonian |
| *Danville Commercial-News | *Popular Mechanics |
| *Davenport Times | *Portsmouth Times |
| *Dayton Daily News | *Providence Journal |
| *Des Moines Register-Tribune | *Salem Evening News |
| *Evansville Courier | *Schenectady Gazette |
| *Fairchild Press, Inc. | *Seattle Post-Intelligencer |
| *Federal Printing Company | *Shreveport Journal |
| *Fitchburg Sentinel | *South Bend Tribune |
| *Fort Wayne News-Sentinel | *Springfield Daily News |
| *Chas. Francis Press | *Springfield Republican |
| *Gary Post-Tribune | *Syracuse Herald |
| *Hartford Times | *Tampa Daily Times |
| *Indianapolis News | *Terre Haute Tribune |
| *Jacksonville Times-Union | *Toledo News-Bee |
| *Kansas City Star | *Troy News |
| *Lansing State Journal | *Washington Star |
| *Lexington Leader | *Western Electric Company |
| *Lima Daily News | *Western Newspaper Union |
| *Louisville Courier-Journal | |

The Mohr Lino-Saw becomes part of your Lino-type or Intertype machine. By means of it slugs of any required measure drop to the galley ready for make-up—cleanly and accurately sawed to length.

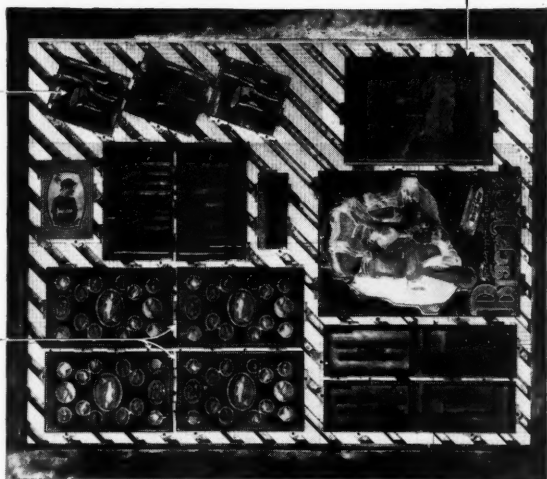


Mohr Lino-Saws eliminate the necessity of extra mold liners; stop ruined mold liner troubles; do away with the walk to the floor saw, and save all the time now spent at the saw. With the Mohr Lino-Saw "run-around" matter is actually set as quickly and cheaply as straight matter.

You owe it to yourself to write for details.

Mohr Lino-Saw Company

564-570 West Monroe St., Chicago, Ill.



WHEREVER GOOD PRINTING IS DONE there you will find the words "Warnock Diagonal Blocks" held in high esteem. They are in use in the most progressive printing plants of the country where they are daily increasing operating efficiency. They save time on register and makeready—and they reduce the wear and tear on printing plates.

WRITE FOR INFORMATION

Save Time

on Register and
Makeready



Give added life to printing plates

Use

WARNOCK BLOCKS



The Printing Machinery Co.

438 Commercial St., Cincinnati, O.

461 Eighth Avenue
New York

619 Fisher Building
Chicago

Goes Holiday Lines

*Several beautiful styles
of
Bordered Blanks*

*appropriate for
Merchandise and Gift
Certificates*

*are included in the
Goes Printers' Helps*

WRITE FOR SAMPLES



GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO

GREETING CARDS HOLIDAY LETTER-HEADS HOLIDAY BLOTTERS

Every year at Holiday time thousands of merchants are stocked with merchandise which must be moved and moved quickly. Every year they are confronted with the necessity of urging their patrons to do their Christmas shopping early.

Every year during the Holiday season the Banker must advertise his Christmas Savings Clubs for the ensuing year.

Every year during the Holiday Season most business houses have some message to send to their trade.

Every year thousands of individuals and business houses send out greetings to their friends and to their trade.

All this means business—*splendid business*—for the Printer
—and THE GOES HOLIDAY LINES
will help line up this business. Send for Samples

The BOSTON Wire Stitcher No. 2 for High Production



For
Overhead
Belt
Drive

The BOSTON Wire Stitcher No. 2

250 Stitches per minute are obtainable on the Boston Wire Stitcher No. 2. When ordered motor equipped, this speed may be reduced by the variable speed controller to about 125 stitches a minute to accommodate work that is not easily handled. This

Capacity, 2 sheets to one-fourth inch, flat and saddle table, single adjustment for working parts, friction clutch, 4 surface cutters, vertical feed

wide range of speed is possible only on the No. 2 Boston and permits it to meet every requirement of pamphlet and kindred stitching, and other work up to the full maximum rating.

The No. 2 and all regular sizes carried in stock by our Selling Houses

AMERICAN TYPE FOUNDERS COMPANY

GENERAL SELLING AGENT

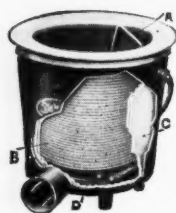
Sold also by BARNHART BROTHERS & SPINDLER, and in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY

SET IN MEMBERS OF THE CLOISTER FAMILY VOGUE INITIAL ADVERTISING BRACKETS TEAGUE BORDER

Cut Glue Bills in Half

A recent survey of printers' and binders' shops showed an average of 50% waste and spoilage in glue—all from improper heating and handling, which could easily be corrected.

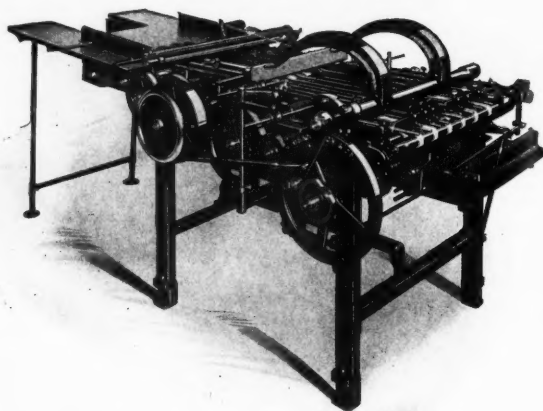
Sta-Warm Electric Glue Pots and Heaters



make it easy to save this daily loss—and to get much better glue work done regularly. We will be more than glad to tell you the simple secret—your request for information obligates you in no way.

ROHNE ELECTRIC COMPANY

2428 25th Avenue, South, Minneapolis, Minnesota



Your 9½" x 12½" page catalog sections as well as your small circulars can be folded on the same machine—

The Anderson

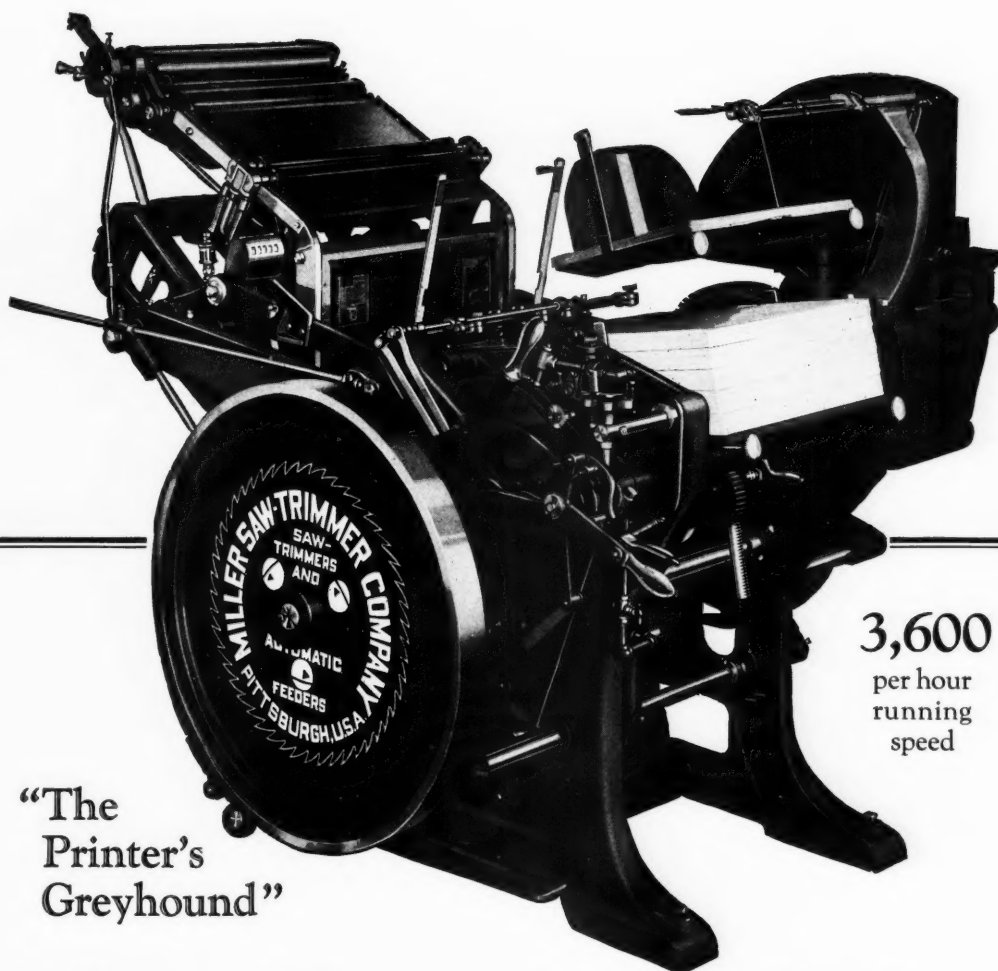
More Economically because:

It can be changed in a few minutes from folding covers to catalog sections—then from a letter-fold to a 24-page booklet, etc., or to any of a great variety of folds used in the average job plant. Setting is a very simple matter with the Anderson. Speed 5,000 to 20,000 folds per hour maximum, depending upon the job but including all sheet sizes. There is no thought of inaccuracy, spoilage or replacement parts with a machine of this new design.

Where some of the greatest quantities of good folding is done, there are ANDERSON HIGH-SPEED FOLDERS.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses
3225-31 Calumet Avenue, Chicago



"The
Printer's
Greyhound"

3,600
per hour
running
speed

Miller Master-Speed Jobber

Massively proportioned, perfectly balanced, light running.

Automatically feeds sheets 3½" x 5½" up to and including 11" x 17".

Operates unfailingly on all stock, onion-skin to cardboard.

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Readily understood and operated by average Miller pressman.

One pressman operates two MASTER-SPEEDS at platen maintenance cost.

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Cost per 1,000 units lower than is possible on other sheet-fed platens.

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New York, 60 Beekman St.
Philadelphia, 141 N. 12th St.

Los Angeles, 300 E. 4th St.
San Francisco, 613 Howard St.
Miller & Richard, Toronto, Winnipeg

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, *Editor-in-Chief*

MARTIN HEIR, *Associate Editor*

Volume 76

DECEMBER, 1925

Number 3

LEADING ARTICLES IN THIS ISSUE

The Mule Barometer — <i>By Robert C. Shimmin</i>	385
The Printer's Own Advertising — <i>By Roger Wood</i>	387
The Stylemaker's Task — <i>By James Walter</i>	389
Advertisements That Women Read and Heed — <i>By Uthai Vincent Wilcox</i>	391
The Papermaker's Challenge to the Printer — <i>By Emerson G. Wulling</i>	392
You, Your Bank and the Law — <i>By M. L. Hayward</i>	395
Hints to Proofreaders — <i>By Edward N. Teall</i>	398
In Three Years — <i>By R. T. Porte</i>	400
The Printers of Abilene — Part X. — <i>By Martin Heir</i>	407
The Value of the Tested Appeal — <i>By Dana Emerson Stetson</i>	411
The Typography of Advertisements — <i>By A. Raymond Hopper</i>	412
Direct Advertising — Planning Direct Advertising in Notion and Novelty Fields — <i>By Robert E. Ramsay</i>	415
Publishing a Newspaper in an Open Tent — <i>By Victor Green</i>	425
Experiments in Newspaper Reproduction — <i>By W. Livingston Larned</i>	431
Photolithography and Offset Lithography — Part XI. — <i>By Frank O. Sullivan</i>	433

REGULAR DEPARTMENTS

Photomechanical Methods	393	Open Forum	427
Proofroom	397	Gray Matter	429
Pressroom	403	The Inland Offset Lithographer	433
Cost and Method	405	Book Review	438
Typography	409	Machine Composition	439
Direct Advertising	415	Newspaper Work	441
Specimen Review	419	Editorial	445
Foreign Graphic Circles	424	Trade Notes	446

Complete classified index will be found on page 501

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THE INLAND PRINTER COMPANY

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office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

*Address all communications to
The Inland Printer Company*

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

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Copyright, 1925, by The Inland Printer Company.

Here's a short-cut for printers who wish to get into direct-mail advertising—or who, being already in, wish to do more of it and better.

There is general agreement that *marketing* is the great present problem. There is general agreement that *marketing* means the increase of advertising-printing by creating it. But that is easier said than done. Not one printer in one hundred really knows how to begin, or where—or how to carry on after he does begin. Why should he know? He has only just recently begun to think about it.

During all my business life I have used direct-mail advertising—for myself and for hundreds of clients. It is the one thing I pretend to know all about—principles, practice, generalities, details. For just a solid year I have been applying this knowledge to the problem of the printer. At present I am working directly and daily with good printers from Augusta, Maine, to San Francisco, and from Dallas to Winnipeg. They are getting business.

During this year, I have learned from these and many others just what it is that printers need to know about direct-mail advertising to enable them to create and sell it in the right way—with a profit to themselves and their customers. I have boiled this down to a sort of "Manual" of about fifty pages of typewriting. In this are ten sections with the following headings:

- | | |
|---|---|
| I. WHY PRINTERS SHOULD ENGAGE IN DIRECT-MAIL ADVERTISING. | VI. WHAT IS ANALYSIS? |
| II. THE PRINTER AS THE LOGICAL CREATOR AND PRODUCER OF DIRECT-MAIL ADVERTISING. | VII. SECURING INFORMATION FOR ANALYSIS. |
| III. HOW SHALL THE PRINTER BEGIN? | VIII. STATISTICS USED IN PREPARING PLANS. |
| IV. WHAT SHALL THE PRINTER OFFER? | IX. HOW TO SECURE MAILING LISTS. |
| V. EXAMPLES OF PRINTERS' OWN ADVERTISING. | X. MAKING A PLAN. |
| | XI. SAMPLE PLANS. |
| | XII. HOW TO SELL CAMPAIGNS. |

Any printer who will study the Manual will understand the principles of direct-mail advertising. He will be able to talk about it intelligently to any customer, or prospect. He can begin at once to sell it and to produce it in acceptable form. I don't mean that he will suddenly become an expert, but he surely will be headed in the right direction. He can begin to operate—and knowledge and facility will come with practice.

He need not study a year, or a week, before he begins profitable practice. The Manual is a simple one-two-three, A-B-C set of instructions that any beginner can use at once. And the man of experience can not fail to get cashable ideas from it.

Full particulars and price on request

Charles Austin Bates, AEOLIAN BUILDING, NEW YORK



The Spirit of Christmas

ALMOST since our world began to whirl around in the universe, or perhaps since civilization began to take on concrete form, there have been imbedded in the human heart desires of joy and happiness; not for self alone, but perhaps more so for those who are bound to us by ties of friendship and love. It is the most pronounced spark from the God-given image. Especially are these desires strong at this time of the year when we celebrate the coming of the Son of Man with His gladsome message, "Peace on Earth, Good Will to Men." It is the greatest heritage of man, because it elevates him from the sordid things of life to the planes of unselfish thoughts and deeds, even as his hand is outstretched in succor to the unfortunate and lowly. As Edgar Guest most beautifully says in one of his great creations:

*When it's Christmas man is bigger and is better in his part;
He is keener for the service that is prompted by the heart.
All the petty thoughts and narrow seem to vanish for a while
And the true reward he's seeking is the glory of a smile.
Then for others he is toiling and somehow it seems to me
That at Christmas he is almost what God wanted him to be.*

Then let us kindle the spirit of Christmas and try, if we can, to keep it alive every day of the coming year, and with the reborn Scrooge of the Christmas Carol resolve: "I will honor Christmas in my heart and strive to keep it throughout the year."

With these thoughts we salute every reader of THE INLAND PRINTER with the time-honored greeting: Merry Christmas to you and yours.

The Editors

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

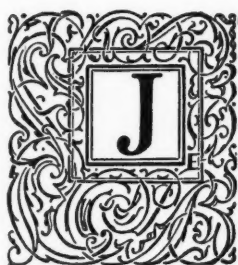
VOLUME 76

DECEMBER, 1925

NUMBER 3

The Mule Barometer

By ROBERT C. SHIMMIN



JOHN URE, proprietor of Ure Print Shop, was lamenting his lot. "The printing business is getting to be the cheapest business in the world," he told his friend and customer, Tom Dryden. "Take my case, for example, fifty-five years old, gray-headed, and still plugging along to get enough to eat. Been in business thirty years. If I'd done the same amount of work in any other business I would be independent today." It was the week before Christmas; the weather was cold and dreary.

"Well, what's the trouble with you; why haven't you made any money?"

"Oh, it's just the cussedness of the business, I guess. Every job we get nowadays is cut to the bone. The overhead of the average print shop is a big item. Your shop is owned practically by the union. Errors can be rectified oftentimes in other businesses, but never in the printing business. A job that is once printed is printed forever."

"All that may be true," said Dryden, "but I'm going to tell you frankly that I don't believe any one of the reasons you give is really the correct answer. As I see it, the chief difficulty with the printing business today is the lack of real creative printers. There is not enough initiative shown in digging up new schemes. In other words, my friend, most of the printers of today are still 'ploughing with oxen.' They must wake up. Here, for example, is a little advertising scheme that may do some good. It was worked a long time ago, but will pull again."

Ure took the clipping. It was the picture of a mule and was entitled "The Mule Barometer." Underneath in black type was printed:

TAIL DRY.....WEATHER FAIR
TAIL WET.....WEATHER DAMP AND RAINY
TAIL SWINGING.....WIND AND STORM
TAIL FROZEN.....INTENSE COLD

"Pretty good," laughed Ure. "I think I've seen something of the kind before."

"Now, why don't you take this," said Dryden, "and get a bunch of blotters printed? Have you a cut of a mule? Good. Get some binder twine and have the boy stick on some tails. Put the name of your firm and your telephone number at the bottom."

Two days later an enamel coated blotter was placed in the front window. Big heavy type captioned it, "The Mule Barometer." On the left was the picture of a stubborn, determined looking mule. A small piece of rough binder twine was fastened in the right place. The directions were "Hang on back porch."

Tony Spinozzi, he of the long black mustache and the rainbow tie, was making his way homeward. Tony allowed his dark eyes to rove in the direction of the store windows, always on the alert for some little thing to take home to his wife and children. As he was passing the Ure Print Shop he noticed the mule blotter. He stopped and slowly spelled it out.

"Ah, he tella you the weather, is thata so," he murmured, "and it ees given with no charge. I will taka heem home."

When Tony entered the print shop he encountered the pressman, who was leaving for the night and hadn't much time to waste.

"Anda so the blotta will say the kind of weather, is thata so?" inquired Tony.

"Why, sure," with a wink at the compositor who had just come upstairs. "All you gotta do is to hang her up on the outside porch, and she'll do the rest."

"America, it ees wonderful," Tony told himself as he proceeded homeward.

The Italian lived on the Tide Flats, close to the bridge that spanned the small river. He occupied one of the small frame houses on the flats, small and poor to be sure, but better than the grimy tenements. His children generally ran to meet him.

"Ah, Rosa, Billee, Lucie, Jimmee, you no guess what I have—a donkey mule to tella the weather. Missus hang her up on da backa de porch now."

Carlotta took the blotter. "It ees no good," she said. "They fool you, Tony."

"I tella you that the donkey mule tella the weather. The man in the print store he tella me. You thinka you know more than heem, is thata so?"

The mule barometer was hung with ceremony before an expectant audience on the back porch. Many times during the evening it was eagerly consulted, but no change was recorded. On the following morning the condition of the card was unchanged; the tail was crisply dry.

"I no taka de coat, de umbrel," announced Tony. "It be a verra fine day, I t'ink."

"But it would be safer to taka your coat, Tony, the clouds are black —"

"Ah, you shutta da mouth; you know too much. The tail she ees dry I tella you."

The forecast of the mule was correct until just before Tony quit work in the afternoon, when a slight snow commenced. As he walked homeward, sans umbrella, sans overcoat, the snow increased in its fury, until as he left the streets and emerged on the Tide Flats it became a veritable blizzard. It seemed as if all the water supply in heaven had been made into snow. Cursing in Italian and pidgin English, Tony ran for shelter. When he reached the door of his home, his wife greeted him with peals of laughter. As Carlotta surveyed her lord and master standing in the doorway, wet snow dripping from him like Niagara Falls, his black mustache hanging down like a walrus's, she held her sides. A few minutes later the storm subsided, but the clouds hung over the Tide Flats. Late that night a stream of light from an open door cut the darkness. Something was hurled into the blackness. The breeze caught the card and carried it high to a resting place on the side of the bridge spanning the river.

"You maka da fool of Tony Spinozzi. Is data so? Peegs, peegs, American peegs."

A zephyr of garlic wafted into the night.

Away from the twinkling lights of the city a man slowly approached the bridge. He walked with head bent, his mouth twitching in that queer downward quirk of the despondent soul. His face was ruddy, his clothes of fine texture. Clearly it was not poverty that had brought Henry Best to the bridge that night. He leaned his elbow on the iron railing and watched the black turbid waters rushing by. The events of the past three years of his life flitted before his eyes. He saw his print shop in St. Louis just as it would look that night. Best had been a printer all his life; not a mere mechanic, but an artist, a creator of fine work. By nature a lover of the beautiful he had been wedded to his art — and had prospered. The face of a beautiful woman appeared on the moon-kissed waters and irradiated them with a brighter glow. Three years ago they married. Although Best was somewhat older than his bride, their mutual love for the better things of life had made their union a happy one.

A shadow came over the face of the waters, grim and sinister. Only a few short months before Roger

Lovelace had come into their lives, and covertly, like the human cur that he was, weaned away the love of the one in whom Best's whole life was wrapped. A change came over her; a cold wall of indifference slowly rose between them, and then came the night —

Ah, that night. Best buried his face in his hands as the scene floated before him. Working at the case on an intricate piece of work which was promised for the morrow he reached home late. The house was in darkness, his wife gone, nothing for him but a little note which said she had gone.

That was over three months ago; no word had been received from her since. He had stood the loneliness for one solitary month; then he fled — somewhere, anywhere. From town to town he wandered, trying to forget, perhaps also with a faint hope he might meet her. At irregular intervals he notified his sister in St. Louis of his whereabouts.

And thus the story ended. No more pictures appeared in the fitful moonlit waters. Best walked toward a dim light on the side of the bridge. On the back of his wife's letter he penciled a short note of farewell and placed it in his coat pocket. He threw his coat over an iron railing. As he did so his eye was attracted by a light colored object on the ground. It was the picture of a Missouri mule. The tail was wet. Reading the text on the blotter Best smiled in spite of himself. Then he looked at the mule, grim and unflinching.

"I, too, am from Missouri," he said. "By heaven, my shoulders are not on the mat yet."

Putting on his coat he hurried from the bridge and disappeared into the darkness.

When John Ure walked into his shop the day before Christmas, though it was early in the morning, a stranger was there ahead of him. The old printer never in his life received so cordial a handclasp.

"It was the mule that saved the day. But for that blotter God knows where I would be by now. And when I reached my room, look what I found. It had been forwarded to me." With trembling hands he handed the astonished printer a telegram: "Forgive me, Henry. Am coming home to stay." "It's some Christmas present, isn't it?" he said.

Recently the print shop of Ure moved from the old location. Today it is more centrally located. The windows hold samples of creative work printed for some of the larger business houses of the city. Almost every evening the passerby will hear the rumble of the presses, the tinkling and clanking of the linotype. Business is good. Hanging almost directly over the office counter is a small framed picture of a Missouri mule. A piece of binder twine does duty as a tail. The legend runs:

TAIL DRY.....WEATHER FAIR
TAIL WET.....WEATHER DAMP AND RAINY
TAIL SWINGING.....WIND AND STORM
TAIL FROZEN.....INTENSE COLD

But nowadays the tail is always dry.

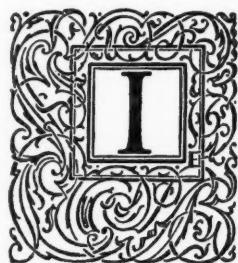
A large gilded sign has been placed over the store:

URE-BEST PRINT SHOP
Printing With a Kick

The Printer's Own Advertising

By ROGER WOOD

The truths known by intuition are original premises from which all others are inferred.— Mill, in Logic.



IN the field of advertising there are many laws at work; some entirely undiscovered as yet, others just beginning to be recognized and proved. Briefly there are eight laws which we should know: Repetition, contiguity, sequence, subconscious appeal, conscious appeal, multiple reaction, diminishing returns, and averages. The application, operation and results of these laws are worthy of intensive study by every one who is directly or indirectly interested in the practice of advertising.

For our purpose—a closer understanding of the printer's own advertising—we need not concern ourselves with an exhaustive study of these laws; a knowledge that they exist and that they govern the purpose and results of printers' advertising effort is sufficient for the present. The purpose of this series is to give you sound knowledge which you may apply to your business, without continued and prolonged study of non-adaptable details.

THE LAW OF REPETITION.—Your printed matter must fit the personality and individuality of your business. Each piece of printers' advertising should have the same general physical makeup and style, so that it will help individualize the organization and be readily recognized by the recipient. The inherent worth of a printer's message is its memory value, because one advertisement rarely if ever makes a sale. Cumulative impressions, secured by continuous effort, make printers' advertising successful. By memory value I mean its recognition value. Interest can not be maintained in advertisements that are devoid of familiarity or association. Continued interest depends on familiarity. Every advertisement that holds our interest must have two elements—an element of the old and an element of the new. An advertisement is intended to awaken an anticipated experience in the mind of the reader. Therefore memory value, that element by which the reader can link some past experience with a present or anticipated experience, is essential.

THE LAW OF CONTIGUITY.—The law of contiguity in its relation to printers' advertising might be interpreted in two ways: First, it means the presenting of two related thoughts. Letterheads suggest envelopes; bills suggest statements. To advertise one alone is to lose the possible sale of the companion article. Second, it means persistency of contact and consistency of effort. A semimonthly mailing of advertising pieces will be more effective than a monthly one. It will bring quicker and surer results, because it keeps your message before the reader's mind in quicker succession. A salesman calling on you twice a month stands a far

better chance of getting your business than does the one who calls at your office only once a month.

THE LAW OF SEQUENCE.—Mental associations work more easily in one direction than in another. A child can recite the alphabet forward from A to Z quickly, but will be very slow in reciting it backward. In printers' advertising ideas should be presented in the order in which they will be most effective. The first idea presented to the reader should be relative to his need rather than to what you have to sell. Give your reader constructive ideas first, then follow with how these ideas can be adapted to his business. This is perhaps best accomplished by the narrative style, telling a story of how printing has been used resultfully by some merchant or manufacturer. An interesting presentation will almost always get an attentive and interested reading.

THE LAW OF SUBCONSCIOUS APPEAL.—In advertising there is just one person to consider—the buyer. He is more interested in his own problems than in yours. While the words of your message may, through their logical presentation, appeal greatly to the reason or conscious mind of your reader, confidence in you and your service or organization can be obtained only by reaching his subconscious mind. This can be accomplished through giving the correct physical appearance to your message—either simple vigor or elaborate expressiveness of appropriate excellence.

We do not always analyze our moods or reactions. If a piece of printing is pleasing and harmonious we react favorably; we like it without stopping to realize why we like it. A complicated arrangement of type matter, wrong selection of paper stock or colors or even an inappropriate word in the copy may interfere seriously with the desired effect. By all means give your finished advertising serious and careful consideration; see to it that the various elements—type, paper, art and ink—are harmonious and pleasant, easy to read and worth reading. Always consider the subconscious attitude of your reader in planning a campaign or series. Usually he is just as much impressed with the physical appearance of your message as he is with the message itself. It is his measure of you, his gage of your ability to serve him. Of all I have ever written or hope to write for the printing industry, I consider this one idea the most important—the printer's own advertising must be typographically excellent. It must be the very best work he is capable of producing.

THE LAW OF CONSCIOUS APPEAL.—Logical sales arguments are based on human desires and instincts—emotions and motives. It is possible to list the various motives that influence action and reaction in response to advertising appeals: appetite, affection, amusement, ambition, cleanliness, constructiveness, domesticity, health, hospitality, safety, play, profit, etc. These and

many more known appeals are catalogued and have been tested numerous times by various national advertisers in the relation of the pulling power of their advertisements for their products or services.

The conscious appeals or motives that should be found in printer advertising — not all in the same advertisement, one or two at the most being sufficient — are, in the order of their importance: use, profit, distinction, character, confidence, prestige, quality, co-operation, ability, style, service and price.

Printers' advertising, to be effective, must suggest ideas that are creative; ideas that give the reader information; ideas that logically demand printing for their expression; ideas that the reader can associate with his business. People naturally read themselves into a story or narrative. If you relate an interesting and profitable experience of how a manufacturer or merchant used printing to solve a marketing problem or create a new market, your reader will take the thought home to himself and try to adjust the related experience to his own problems. That is human nature, just as a boy or girl reading a book of fiction imagines himself or herself in the role of hero or heroine.

THE LAW OF MULTIPLE REACTION.— It is a well known fact that people will react to patriotic frenzy, mob violence, class sympathy, religious fervor or strike hysteria under a certain influence. This influence is leadership, and leadership is a positive rather than a negative force. Advertising is directed to lead the multitude. It must be positive to get results. Printers' advertising must be positive in both tone and thought. But be sure that what you are saying is a fact — don't guess. If you tell a story be positive that the logic rings true. There are two kinds of people, those who want facts without detail, and those who want detail, figures and explanations. You can not always appeal to both types in the same advertisement, but you should aim to appeal to one or the other — never try to reach both.

THE LAW OF DIMINISHING RETURNS.— While the attention value of a piece of printer advertising may be strong, due to color harmony, artwork, paper stock, etc., the subject matter may be set in type too small for the length of line; or the length of the article may cause deferment of reading until it is entirely forgotten or the timeliness of the message is lost. The law of diminishing returns operates whereby the attention value increases more slowly proportionately to the amount of space used. A half-page space is not four times as valuable as a one-eighth page; it is only twice as valuable. If a quarter-page advertisement will bring in, say, fifty inquiries, a full page should not be expected to produce four times as many — it is more likely to pull only twice as many.

A series of booklets $6\frac{3}{4}$ by $9\frac{1}{2}$ will not have twice the pulling power of a $4\frac{3}{4}$ by $6\frac{3}{4}$ booklet series, even though the copy is the same, *unless you increase the size of type* in proportion to the size of the booklets. A large booklet set in eight or ten point type will require more of an effort to read. Even though the pulling power of the larger booklet would equal that

of the smaller one, in proportion the cost would be more — which, of course, means diminishing returns.

When a piece of advertising matter (calling for direct returns) is mailed returns will come in steadily and in increasing volume up to a certain point. From then on the daily or weekly returns will diminish, but not stop suddenly. Returns from some advertising might be received as follows: Sixty per cent in ten days, twenty per cent in thirty days, ten per cent in ninety days, eight per cent in six months and one and one-half per cent in one year. In other words, it is the cumulative value of your advertising spread over a period of several months or years that brings in constant returns. Stop your advertising and at once the law of diminishing returns begins to be felt. Printers' advertising should never be spasmodic — it should always be persistent and consistent.

THE LAW OF AVERAGES.— Perhaps the most important known law — in relation to printers' advertising — is the law of averages, a law as immutable as the law of gravity. The basic principle of insurance is founded on this law. Human nature is pretty much the same the world over, though it may be divided into types, classes and groups. A large mail-order house, with a mailing list of five million, gets out an annual catalogue that costs over \$1 to print and mail. If you were to request a copy of this catalogue it would be sent to you without question — the house does not know whether you are a prospective customer or not, but it is known that a given number of requests will mean a certain volume of business. When seeking to establish a new store, a national chain of stores stations a man at a specified point to count the number of people that pass during certain hours of the day. So many people passing the store will mean a certain volume of daily business, and this has been proved, not once, but hundreds of times.

National advertisers who use direct-mail advertising always test the pulling power of a campaign on a small number of prospects. If the returns from this list show a reasonable volume of business then they can increase the mailing list to a definite figure based on their capacity to fill orders. Mail-order houses and correspondence schools usually select a list of from 3,000 to 5,000 for a test list — the reason being that they can not with accuracy determine the operation of the law of averages on a smaller list. Nine years ago a mail-order house in Philadelphia started with a mailing list of 3,000 names, mailing a monthly catalogue and price list to these people. The mailing list was increased at the rate of twenty-five new names a day. I understand this system has proved so successful that now it sends out over 1,600,000 pieces of mail each and every month.

A printer's mailing list need not consist of 3,000 names at the start, if his list is carefully selected. Indeed for a start, 1,000 selected names will do. However, since there are always changes in mailing lists from month to month it is advisable to give particular attention to this important detail of your advertising. Add a definite number of names every month. If this is

made a daily task or even weekly it will not be difficult. Add two names each day to the list. That will make about fifty names a month or 600 a year.

If you will mail a house-organ or piece of printed sales literature to one thousand or more prospects *regularly*, a certain number are sure to be convinced of your ability as a printer. After a reasonable period a foundation of good will is established. Sales will be inevitable. The law of averages will bring you results that would be impossible through personal sales alone.

The laws of advertising can and will function for you, the same as they do for other lines of commercial and industrial activity, and you have the utensils and skill to produce the very highest grade of advertising.

Advertising is governed by known laws; it is not guesswork, it is not speculative, it is not wasted effort. Advertising is a necessity for every progressive business. Its fundamentals are sound and logical. It is the ultra sales medium of today. For the printer it is the educational means by which he can lift his industry from the evils of price competition to the assured and

solid position of recognized merit. Advertising is a necessary and important need of every printer today, regardless of his location, or the size of his plant, or the kind of work in which he specializes.

Make your advertising distinctive; make it show the character and individuality of your business. Have a definite policy. See to it that your advertising matter is sent out on a certain date each month, not three or five days later. Give your readers helpful information and ideas; keep in mind that the "you" element is always important in selling or advertising. Do your very best work on your own advertising, just as you would on that of your most exacting customer. Give your readers facts whenever possible; never let a negative tone creep into your advertising copy; be positive always. This is the surest and most logical way to build confidence and prestige. Once you start advertising keep at it; this is the only sure road to success. Watch your mailing list. It can be and is one of your most valuable assets. Have a definite program of expansion and "hew to the line."

The Stylemaker's Task

By JAMES WALTER



DOWN to the last correction on the stone the work of the composing room can be said to consist of details. With an infinitude of details, indeed, the compositor is, perhaps, more concerned than most workers. Boldly enough he essays to render his author into readable typography according to the hundred and one rules of his craft, to which he will have added the styles of his house and the whims of a customer. With all his experience, competence and care errors emerge in one direction while he takes every precaution to prevent their occurrence in another. He will often find the most serious of his failures to arise where least looked for and in a form the least imagined. From these happenings the man is not absolved by the advantage of machine composition. They belong not wholly to the region of time, method and tools; their origin lies chiefly with the human equation.

Just as the untrained eye may miss alike the beauties and defects of a work in art or architecture, and the man of untrained ear fail to appreciate the excellences or faults of a musical composition, so to the man in the street the printer's work may not be judged truly one way or other in the point of craftsmanship. Though not to others there may to the scholar as to the typographer be much virtue, for instance, in a capital letter. I may recall on that point an incident in the publication by a well known firm of a certain edition of the Scriptures in which I was concerned.

The press was literally waiting while the scrutineers of the final proofs finished their critical work. Almost at the last moment they found the well known passage in Philippians (iii., 19) to read — "whose God is their belly." Well, you will say, the words are there, all right. So they are; so they were passed by half a dozen pairs of unusually vigilant eyes; but there is just the small but fatal difference that the word "god" is spelled with a capital initial. That difference, in what was intended for an exact copy of an earlier edition of the Book, would have been fatal indeed — fatal enough to have condemned the whole issue — to have branded it probably with some cognomen such as is borne by the "Treacle" Bible and "Breeches" Bible.

After all, an author's play with the *minutiae* of print can become a considerable asset to him in the presentation of his work. I suppose George Bernard Shaw would think twice ere he would forego the use of the simple word "til" for "till." Much less probably would he begin the use of italics in a stressed word after committing himself to the German practice of spacing the letters of it in roman. No doubt he rigidly scans his proofs lest the printer should cheat him in these and other details, or lest there should be restored for him those "dozens of pronouns" he no longer thinks indispensable in his progress from "Augustan Irish Classical English to pidgin English," which he believes will be written "as vividly and intelligibly as an unschooled Negro speaks."

An author who does not thus read his proof may be called a rarity. But such is Robert Blatchford, master of the short sentence which is such a comfort to the printer. It may be because of the short sentence

that Blatchford feels no need of reading his proofs. At any rate, he declares, in his latest book, "English Prose and How to Write It," that he has not seen a proof for ten years; though after running through that little work one may doubt the validity of his claim to merit for the omission on this occasion. But may not an author read his proofs and yet be chagrined at the quality of the finished job? That has been the experience of Frank Harris with the first volume of his autobiography. Written in America, printed in Germany, and marketed in France, the work was at the last found by its author, after all his care, to contain, as he declares, some "frightful mistakes." To these mistakes he was bound to call attention and give correction in an addendum; but they do not indicate the extent of his betrayal by the German printer where all-important details of spelling and punctuation are concerned. The blemish is considerable, and can be understood only by presuming, as Harris does, the printer's ignorance of English.

Until suddenly brought up by some glaring misprint the general reader, whether of books or newspapers, can have small conception of the endless detail involved in providing him with the finished product that conveys to him instruction and pleasure. Least of all does he reckon of the many debatable points in style that must be settled in the execution of the printer's task. The English language is nothing if not versatile in its usages, as the printer well knows. It is not subject to an authority like that of the French Academy and does not boast its Littré; nor at this day can one easily imagine such an authority coming into existence with a power to dominate the language that would be universally respected. The fact is that not only are there differences between states and localities using the same language, but commonly one printing office differs from a neighbor in many details of its practice. Thus for the printer emerges the "style of the house" to which he must work in conformity; for it constitutes a code comprising the various points in composition which may have evolved as a tradition.

To compile or reconstruct to date a code of styles for the staff is a task at once delicate and onerous. One has to consider opinions and maybe prejudices within the office, no less than to think of the eye and taste of the general reader outside. Against both have to be set the developments, actual and pending, of language characteristics. Some forms are sufficiently established and present little difficulty. To an extent this is the case with proper names that have become common nouns. Nowadays very few persons can dispute the validity of the lower-case initial in silhouette, brougham and hansom, ampere and ohm, or in the verbs, lynch, boycott and burke. Is it quite so certain that one should print billingsgate, nimrod, benedict, samaritan, and others apparently still in process of transition? Among ordinary words we shall have to choose between gaol and jail, kinema and cinema, forgo and forego, and to say whether traveler and instalment shall have one "l" or two. Still again shall we curtail programme by cutting "me" out of it, and having the

phonetic "thru" against the old-fashioned spelling? In the place-name category it must be either Salonica or Salonika, Soudan or Sudan, and one or other of Bucarest, Bucharest, Bukarest or Bukharest. Happily Betjuanaland has long ceased to compete with Bechuanaland, though, even under the present regime of the United States, Scotch is hardly to be superseded by Scots or the more aristocratic looking Scottish. If only for their historical interest we shall also have to give one or other of Czar and Tsar, Czarina and Tsaritzza. The deciding upon such orthographic variants — which necessarily take no account of an author's own preferences — gives a glimpse into the stylemaker's task.

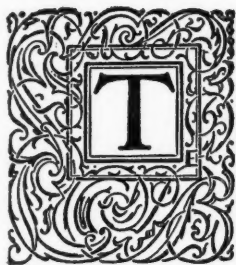
Much debatable matter arises when we touch upon the division of words — purely a point in the compositor's technique. I seem to remember that in the hand-setting days stricter attention was given to the practice than in these times of swift machine composition. Directed to make the division probable the case hand was careful not to conclude that problem was to be similarly divided. The difference is now largely disregarded. Yet in good class English publications that are careful — the Century Dictionary to the contrary notwithstanding — to give the division problem, I have also seen divisions such as poignant and phlegmatic — divisions which on their face leave a lot to be desired. A style book I have in mind contains a prohibition against such monosyllables or quasi-monosyllables as trimmed, mourned and simple being divided, the same rule applying to figure groups. One can not say the rush operator has scrupulously observed the rule, and in the narrow measure of display work the forbidden thing has had to be allowed time and again. A rude shock to the validity of the rule has been given from other quarters where quite evidently an open practice is laid down for the compositor. One may refer only to a New York weekly which circulates westward to the Pacific Coast and which gives in almost wholesale manner divisions such as sam-ple, trou-ble, peo-ple, and in longer words turns over the "ble," with no pretense of spacing exigency to account for the deed. As to figure groups both that journal and others are seen to make a turn over such as \$45,000,-000.

All this only touches a subject much of which, as has been indicated, is controversial. Small details that matter much more to the public concern the printer's rendering of the names of persons, places and things, of quotations, dates and figures. Here specially comes in the proofreader, on whose shoulders is laid the burden of some smattering of things linguistic from Latin to Esperanto, things scientific and technical, things historical, things scriptural, things literary, things geographical. Not even are experts in these departments to be taken always as immaculate in points of detail when they write, and well it is for the cautious proofreader who is adequately equipped with dictionaries, directories, cyclopedias, gazetteers, concordances (for the Bible and Shakespeare), year books, grammars, perhaps a casual text book, railroad time schedules and maps, etc., and uses them freely. Thus only may accidents and errors be reduced to a minimum.

Advertisements That Women Read and Heed

By UTHAI VINCENT WILCOX

Author, "On Our Block," and other books



THE great indoor sport in the advertising world is answering the question as to what women think of the advertisements. The beauty of the game lies in the fact that there is always a different answer, and each one is right—absolutely. The main reason for this diversity in the answers is that too often the woman has some sort of interest in the man who is trying to find out what she thinks about advertisements. It is hardly test conditions to ask the opinion of your wife if you are in the advertising business.

A group of reporters feeling this way about this ancient problem, "What are the women thinking about now," decided it would be worth while, though probably dangerous, if they did a bit of sleuthing, emulating the inquiring reporter in his zeal for opinions. Taking the street cars as the point of contact, four reporters in four cities, Washington, Chicago, Denver and San Francisco, screwed up their courage one morning and one afternoon as they went to town and back with the crowds, and succeeded in getting into conversation with seventy-five women who apparently were prosperous—in other words, the average woman.

The Chicago brave rode several blocks before he asked the apparently shy young lady with whom he was sitting what she thought of the advertisement of Manhattan clothes displayed on a page of a popular magazine she held. The woman was not so shy after all. She had ideas of her own. She was thinking of buying a dress, and the style of the dress in the advertisement interested her.

"Looking at the dress only for the style?" the insistent reporter asked. "But suppose the style didn't happen to please you, would the name of the company that sells the dress mean anything to you?"

"Oh, yes, a little, but I never thought of it in just that way. I look for the style of the dress and wonder whether it suits me. I believe most of my friends do the same thing."

Whether they do or not is a question, but this young lady represented a considerable class.

Another reporter told of the housewife who had no use for any sort of plumbing fixtures other than a certain brand, because that company made its sinks for any individual height. She remembered with indignation the low sink in a house she had rented. She and her husband were building a new home and were going in for the things that suited her.

Several others noted conveniences for the home. Others suggested household articles "they would like to see on the market," an ironing board that could be raised and lowered more satisfactorily, or one made of

metal construction. One woman in the East said: "I can't stand some of the advertisements that are always shouting about 'Quality!' and forgetting to mention the little conveniences and the manner of construction or the method of cleaning that are so very important."

A San Francisco miss admitted she liked a certain kind of soap "because I just love Egypt." Asked if the soap was satisfactory, she admitted that the things which held her were its fragrance—and the pictures in the advertisements.

A Denver business woman was most emphatic in her dislike of advertisements that featured only the society girl, the girl who had money, the home girl. She thought such advertisements were misleading in not recognizing the working girl, who had to cut her own way through the world. She had a thesis on how advertisements should contribute something to the public knowledge. When asked for an illustration she told of having had sausage for her last meal because she had seen an illustrated advertisement showing a new way to serve it. She liked the idea and profited thereby; it contributed something to the world's happiness.

The dress advertisements were the most criticized and the most frequently referred to. Sometimes the women mentioned advertisements that appeared in the daily papers, sometimes those in the magazines. Apparently there was always the subconscious question, "How will I look in that?"

The more the reporters inquired the more they were convinced, whether in Denver, Chicago, Washington or San Francisco, that the women didn't judge the advertisements on any great glaring mistake, but only from the critical, personal angle. If there was no personal appeal, it was all lost, for so they indicated. Several reporters raised the question of the reputation of the company advertising. One woman in Washington was frank to admit that the personal appeal came first, after which the name was noted. If the appeal was favorable even a new name was given consideration. The old and reliable firm had an initial handicap, if its appeal was cold or without personal interest.

There was no doubt as to the opinion of these women when it came to advertisements having to do with toilet preparations. A number criticized advertisements that merely featured pretty women, but the first and uppermost thought was still personal, whether the article would injure or "do what was promised."

When pressed for constructive advice, one Washington woman said a statement that a preparation had proved safe and helpful for a long period of years would be most effective. Another wanted some testimonial, with name and address. A Chicago woman opined that "it does me no special good to look at pretty women who have regular features and bright colored lips. These may please the men who print the magazine, but

I like to know a little more about the lipsticks and the powders and the creams. The chemical composition interests me. I have never yet seen an advertisement that tells the principal ingredient of the preparations."

These women were severe critics. They noted details. One pointed out the picture of the housewife doing her cleaning dressed in her Sunday best. "I wonder what my neighbors would think if I tried to work dressed like the women in the ads?" Some were asked whether the pictures showing women washing and cleaning and cooking all dressed perfectly didn't suggest ease. The answers were emphatic. "Only men think that way. There is no housework, even with the aid of all the inventions, that removes the work side — and who works dressed up, except actors?"

After a study of all the comments and the remarks of the women who talked to the reporters, the question still remains, "What do they think about this anyway?" However, there are certainly some interesting angles to the points brought out by the seventy-five women interviewed in the four cities of America. These opinions might be truthfully stated as follows:

First, that the average woman — who rides the street cars — is very personal in her viewpoint. She sees everything in its relation to herself, her happiness, her looks, her comfort. In spite of all the modernity there seems to be no special trend to an abstract view.

Second, the "reason why" and "how to do" copy with a slant that included her and an understanding of her problems, interests and desires would be highly acclaimed, so it seemed.

Third, that most women rarely, if ever, analyze their own viewpoints in these matters unless they are questioned. Their dislikes and likes are instinctive and more or less final. Statistically, we find:

FIRST IMPRESSIONS

Pictures appealed first to 39.

Heading in type, first to 15.

General impression 9.

SECOND IMPRESSIONS

The how-to-use or how-to-make-it-go for her benefit, came second to 30.

General effect as to style came second to 24.

Typography, easy to read, came second to 6.

Didn't know 3.

If anything at all is proved by such an orgy of curiosity as to what the women are thinking about as concerns advertisements, it is that a stronger personal slant, plus the individual appeal, is of great importance. Women are intense individualists, and although there are political parties of women, they still look at things through eyes that judge as to "how this will affect me."

However, can you please the women? And just how are you going to twist this around to prove some other theory? It wouldn't be hard to do it, would it?

The Papermaker's Challenge to the Printer

By EMERSON G. WULLING



"DARE" is always accepted with danger. Too many dares are taken up out of a sense of braggadocio like in the old drinking bouts where tankard vied with tankard. But there remain a host of dares that challenge the highest virtues of humankind. The mosquito swamps of Panama were a dare; the mysteries of nature always dare exploration; the falling apple challenged Newton; the air challenged the Wrights and Curtis; the water challenged the Vikings; the stars challenged Galileo. Those dares were accepted and mankind benefited thereby. Every problem is a dare to a man's ability. Printing rose out of the challenge of the Renaissance. Gutenberg and his cohorts responded with a noble art.

Right now the greatest dare confronting any printer is not a need for more printing, or better presses, or newer types, or faster printing. The greatest dare comes from the papermaker: a sheet of blank paper.

Mr. Printer, the next time you sit at your desk with a new sheet of paper before you, observe its challenge. Clear and clean, with virginity expressed in all its newness and brilliancy, it offers you a dare which can not be denied if you are to be a printer "of parts."

That sheet in all its expectancy asks you, "Well, what will you make of me? Am I to be your victim, or will you send me on my way proud and useful? I want to work for you faithfully. Will you let me, or will you smash my face with Main street drivell set in Franklin Gothic Condensed, Florentine Bold Extra-Condensed or Roycroft Open?"

The exigencies — say you — of making a living in a highly competitive field require me to please my customers. Mr. Printer, don't insult your customers. They may want Cheltenham, but that isn't saying they don't want Caslon more — if you let them know the advantages. The reason printing is so highly competitive is that too many printers cluster around the false god of "Pleased Customers."

Who are the successful printers today? Those who lead their customers into the path of good taste and refuse to follow them in the way of ignorance. The customers are pleased as a result.

I insist that the real concern of a printer should not be "How can I please my customer?" It should be "How can I fulfil the expectancy of this sheet of paper?" By that I mean the requirements of fitness and beauty come before the arbitrary requirements of oftentimes stubborn customers, even though they do supply the checks. A printer is a leader among business men; not a monkey.

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The Miser and His Gold

A miser once buried all his money in the earth, at the foot of a tree, and went every day to feast upon the sight of his treasure. A thievish fellow, who had watched him in this occupation, came one night and carried off the gold. The next day the miser, finding his treasure gone, tore his clothes and filled the air with his lamentations. A neighbor hearing his outcry and learning the cause said, "Pray do not grieve so; but go and get a stone, place it in the hole, and fancy it is your gold. It will be of quite as much service as your money was."

For the plates of this masterpiece we are indebted to Gatchel & Manning, Incorporated, Philadelphia, whose courtesy in granting us their use is greatly appreciated.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Chicago Tribune's Color Achievement

The notice last month, page 228, of the successful accomplishment by the Chicago *Tribune* in printing rotogravure in four colors has brought inquiries as to how this is done.

Answer.—Those acquainted with the rotogravure process know that it is a question of register, first in the negatives, then in transferring the expanding and contracting carbon tissue to the four cylinders, and finally in providing for the shrinkage of the paper while drying the ink between printings. For getting the four color-record negatives of the portraits, the Polychrome method of photography is used as explained in this magazine, December, 1913, page 392. The positive films made from these four color-record negatives are registered to needle points in an ingenious frame of their own invention. The printed carbon tissue is also brought to needle-point register by using steam to expand it, and heat to shrink it as desired, before transferring to points on the copper cylinders. Then on the press the exact shrinkage of the print paper was measured to a millimeter. The etching of the yellow image on the copper cylinder was expanded so that the shrinkage of the paper by heat in drying the ink would bring the yellow print to fit exactly the black image which followed. And so on through the printing of the red and blue the most delicate calculations are previously made. This in brief are the principles used; the details would require a book to describe. The Chicago *Tribune* has spent a vast sum in experiments with the rotogravure process itself, and with the inks and presses, and deserves great praise for its achievement.

Chromium-Surfaced Printing Plates

Another advance has been made in the wearing properties of relief printing plates. Our first relief plates were of wood engraved on the plank side; an improvement came in the use of boxwood engraved across the grain. When an edition was so large that a single wood cut would be worn out, duplicate wood cuts had to be made. Then stereotyping was invented; a plaster mold was made of the form with the wood cuts and a cast was made in stereotype metal, which became the printing plate. A half century later came electrotyping. At first the mold was made in wax or similar plastic substance and on this a copper shell was deposited, which when backed up with type metal made the printing plate. Of late years soft lead sheets have taken the place of wax in molding halftones. A deposit of nickel on the copper electrotype increased the wearing qualities of the electrotype, and now comes a further improvement. The United States Bureau of Standards has worked out for the Bureau of Engraving and Printing a way of depositing a film of chromium only two ten-thousandths of an inch thick on intaglio printing plates so that they withstand printing even longer than case-hardened steel. This film of chromium can be deposited on the printing surface of halftone dots; so that photoengraving has found another aid to its increasing usefulness in big-edition printing.

Chandler Photomechanical Museum

Dr. Charles F. Chandler, the famous industrial chemist, who died recently at the age of eighty-eight, many years ago foresaw that photography applied to the making of illustrations and printing plates was destined to become of great importance in all industries. He began collecting examples of all the early photomechanical methods he could obtain in Europe and the United States. These were stored and partly exhibited in the Chandler Chemical Museum at Columbia University. The present writer, who over thirty years ago assisted Dr. Chandler in titling some of the prints, is at present engaged in rearranging the collection and making the exhibits of the greatest educational value to students of these subjects. The collection is rich in specimens of the earliest processes, but little has been added to it during the past twenty years. Any reader having prints correctly dated and connecting photography with the printing press who wishes to have them installed in a permanent fireproof museum with credit to himself should communicate with Dr. Ellwood Hendrick, curator of the Chandler Museum, Columbia University, New York city.

Photoengravers Should Speak a Common Language

The London Federation of Master Process Engravers issues a "Guide to Illustration and Pictorial Publicity," price one shilling. In it the federation strives to educate the public in the terms used in photoengraving. Here are some of the definitions:

Anchor.—To fasten the engraved plate to the mount by means of screws soldered to the back of the plate.

Background.—That portion of a picture behind the principal object which is not essential to the illustration.

Combination Plate.—A method of making an illustration partly in line and partly in halftone.

Isochromatic.—A photograph made on a dry plate that is sensitive to green, but not to red.

It is unfortunate that these terms could not be standardized for all English-speaking peoples. In the United States metal plates are anchored to wooden bases without the use of screws; backgrounds are not termed unessential portions of a picture; combination plate is not a method, and isochromatic dry plates are not insensitive to red.

To Change the Color of Blue-Prints

All photoengravers are called upon to make blue-prints (ferro-prussiate prints). *The British Journal of Photography* tells how these can be made a deeper blue, or toned another color. For a darker blue, dip the prints in one part of muriatic or nitric acid to twenty of water; or in a dilute solution of iron sulphate, about thirteen grains to ten ounces of water. These are chemicals right at hand. To change the blue-print to black, bleach in a one-half per cent solution of silver nitrate; wash well and redevelop with ferrous-oxalate developer as used for dry plates.

F. Thevoz's Views on Rotagravure

After a successful business visit to the United States, F. Thevoz, of "Sadag," Geneva, Switzerland, expresses his gratitude to all those whose establishments he visited here and who were so cordial in giving him the opportunity to see the latest methods they employ. The announcement of his arrival, on page 57 of *THE INLAND PRINTER* for October, together with the artistic insert on the opposite page showing rotagravure in three colors made by his company, was all the introduction he required.

In telling some of the impressions he carried away with him, Mr. Thevoz said: "The progress of rotagravure in this country is different from that in Europe owing to circumstances. The extent of this country, distances between large urban centers, the great circulation of Sunday newspapers, brought about the printing of rotagravure on mammoth presses in large editions, so that the development of rotagravure in America was from the top.

"This is what makes your accomplishment so remarkable. If rotagravure had begun in a small way on sheet-fed presses, and with the experience gained had gradually grown to large editions on rotary presses, it would have taken the course of all other photomechanical printing methods. Here, however, rotagravure attempted the large editions on giant presses almost at once and your success astonishes Europeans. Newspaper supplements in monotone have almost reached perfection.

"The Chicago accomplishment of printing rotagravure in three and four colors in tremendous editions is still more remarkable. It represents almost superhuman effort in overcoming difficulties, and it is going to lead to great changes in the printing art, and that in the near future. In America there is plenty of rotagravure work to be printed in color on sheet-fed presses, as we are now doing so successfully in Europe. With us, artistic quality is of greater importance than quantity and it will prove the same here. The printing of rotagravure on small presses will bring about knowledge of how to register the colors perfectly, improvements in the brilliancy of the inks and later the perfecting of rotary web presses, until rotagravure in colors will be in general use and thus satisfy the public demand for the most beautiful color printing possible."

Artist's Improved Shading Medium

It will please A. H. McQuilkin's many friends to know that he is in excellent health and is associated with Albert R. Bourges, 144 West Thirty-second street, New York, in introducing the improved Hutchison artist's shading medium, a simple method by which any artist can do his own Ben Day work. Very thin sheets of flat celluloid are supplied, on which are printed tints of different patterns. A selected pattern is secured over an outline drawing and the pattern not wanted on the drawing is simply rubbed away from the celluloid. The tint is then pasted to the drawing with a thin transparent rubber cement and the whole is photographed. White tints are used over black areas. When the drawing is to be printed in one color and the tint in another, then the tint and drawing are photographed side by side and so etched, when they will register perfectly. There are endless possibilities in these tints for ingenious artists. There is no license or restrictions; simply buy the films in their assorted patterns and use as desired.

Halftone Printing, Relief Plate or Offset?

The difference between relief plate and planographic printing of halftone has been well described by William R. Teller as follows: "With a letterpress method you get beautiful results in four colors. It has not yet been demonstrated that equally good results can be reproduced by the offset process in the same number of colors. In offset printing the wearing of the plate is just opposite to the wearing of a relief plate, because in the case of a lithographic transfer the fine screen

will wear off first, whereas on a relief plate the term wear, as applied to a fine tint or sky, would be an evidence that the screen has gone heavy. In other words, each little dot is growing with age, whereas on the lithographing form each little dot is continually getting smaller. With very careful make-ready on a letterpress, this wearing can be greatly overcome."

Collodion for Linework

Our English experimenter, W. T. Wilkinson, has been trying various haloids in collodion and has finally settled on the following formula as giving perfect opacity in a negative as well as entirely transparent lines: First a plain collodion is made with an ounce of dry pyroxylin in 10 ounces of alcohol and 20 ounces of ether. The remaining 10 ounces of alcohol is withheld to dissolve the haloids for iodizing the collodion. In this 10 ounces of alcohol is dissolved 40 grains of ammonium iodid; 30 grains of cadmium chlorid and 120 grains of lithium iodid. A week is allowed for ripening the collodion after mixing the plain collodion and the iodizer.

For use mix three parts of plain collodion with one of the iodizer. Give the collodion an amber color by adding a few drops of a ten per cent solution of iodine in alcohol. A 35 to 40 grain silver bath is used with this collodion.

NOTES ON OFFSET PRINTING

By S. H. HORGAN

Albumen Sensitizer for Metal Plates

Photo-Offset Printer: Albumen is preferred to fish glue in making the sensitizer for grained-zinc plates, due largely to its greater freedom from "scum." In 10 ounces of water stir in well 1 ounce of albumen from a fresh egg, and 1 dram of fish glue; add 30 grains of ammonium bichromate and 5 drops of liquid ammonia. Filter well before using and see if this is not the best formula you have found. The addition of the fish glue helps the development, even without cotton.

Photolithography and Photoplanography

While studying the exhibits of photolithography shown in the Chandler Museum at Columbia University, New York, one can not but marvel at the sharpness and brilliancy of the results produced by John W. Osborne's photolithographic process which he invented in Australia in 1859. Exhibits of his work from 1860 to the late seventies are shown. Of course these exhibits are printed from a smooth stone and are genuine photolithographs, the transfers being made by photography. Today we are using another branch of planography, photo-printing on grained metal plates. If our results are not so crisp and sharp as when printed from stone, is it not due to the grain on the metal not being so fine as that of the stone?

Negative Collodion for Offset Workers

The quality required in negative collodion for reproducing line subjects is that it should give the greatest intensity with the clearest lines and leave as little by-product in the silver bath as possible. The writer did considerable research work in this matter years ago and decided that ammonium iodid was the best of the halid salts to use. W. T. Wilkinson claims that lithium iodid is superior to the ammonium iodid, and his suggestion is worth trying. The collodion formula he recommends is as follows: Soak 1 ounce of the best pyroxylin in 20 ounces of ether and 10 ounces of alcohol. Add to this, after filtering, 10 ounces of alcohol containing 120 grains of lithium iodid, 40 grains of ammonium iodid and 30 grains of cadmium chlorid. Set this collodion aside for a week to ripen. A day or so before use, redden it slightly with a 10 per cent solution of iodine in alcohol. Without the addition of the iodine he says this collodion should keep in good condition for a year.

You, Your Bank and the Law

By M. L. HAYWARD



AM enclosing herewith my check in full payment of my account, which I trust you will find in proper order," the customer wrote. The manager of the Ajax Printing Company received the check after banking hours on a certain Monday and gave his bookkeeper instructions to deposit it as soon as the bank opened in the morning. The bookkeeper deposited the check and the bank sent the check to the clearing house. It was presented to the bank on which it was drawn the following Wednesday and was unpaid, as the drawee bank had suspended business on Wednesday morning.

The manager of the Ajax Printing Company demanded payment from the customer.

"I paid my account by check," the customer protested.

"And the check was dishonored," the manager pointed out.

"If you'd presented the check within a reasonable time, as required by law, it would have been presented on Tuesday and paid, as I had ample funds to meet it when the bank suspended business," the customer contended.

The manager sued, and the Idaho Supreme Court in the recent case of *Brisline versus Bunting*, 228 Pacific Reporter, 309, ruled in favor of the printing company. "When a check has been received after banking hours, deposited by the payee with his own bank on the next day, and presented by that bank to the drawee bank or the clearing house on the following day, the presentment is within a reasonable time, as required by law," said the court. There are New York and Pennsylvania decisions to the same effect, while the Nebraska courts have apparently ruled the other way.

CHECK WAS GOOD WHEN WIRE WAS SENT

"My \$100 account has been past due for several months," the customer admitted.

"It certainly has been," the printer agreed.

"Take a check on the Popular Bank of Pershing?"

"Pershing's a long way off," the printer demurred, "but drop in this afternoon, and I'll let you know."

The customer departed, and the printer lost no time in sending the following telegram to the Popular Bank of Pershing: "Have been offered check of R. B. Holman on your bank for \$100. Is it good?"

That afternoon a telegraph messenger boy came in, flipped a yellow envelope across the desk and departed.

"R. B. Holman check for \$100 is good," the telegram read, and it was signed by the cashier of the Popular Bank.

Ten minutes later the customer strolled in, the printer accepted his check, deposited it in his local bank, the check went forward for collection and came back from the Popular Bank marked "No funds."

"You wired me Holman's check was good. I will look to you for payment," the printer wired.

"Our first telegram did not promise payment Holman check, and we recognize no liability," the Popular Bank replied.

"Now, there are the facts and correspondence, and what I want to know is whether I have any case against the Popular Bank," the printer told his lawyer.

"You have not, I am sorry to say," the lawyer assured him.

"But I've heard of instances where a bank had to stand behind a telegram like this," the printer demurred.

"There are lots of cases in the books where the bank was held liable," the lawyer explained, "but in those cases the

bank's telegram contained an express or implied promise to pay the check. In your case, however, all the bank said was that the check was 'good,' from which you can not extract anything that looks like a promise to pay the check when presented. You are in practically the same position as if the bank had wired, 'The check is good right now, but we will not guarantee that it will be good for ten minutes.'"

"Looks as if I were the victim," the printer admitted.

"Of course, you still have a right of action against your customer who gave you your check," the lawyer reminded him.

"And he went into bankruptcy yesterday," the printer said, with an "I've been stung" expression.

CASHIER ACTED WITHOUT AUTHORITY

"I'd certainly appreciate a check for the \$75 you owe me," a North Carolina printer told the cashier of the local bank.

"I don't want the other bank officials to see whom I'm giving checks to," the cashier demurred, "but you give a \$75 check on your account to some of your creditors."

"I haven't more than \$2 to my credit right now, and issuing a check and having it turned down wouldn't make things any better," the printer suggested.

"You issue the check, I'll credit the \$75 to your account, and that will be equivalent to paying my bill," the cashier agreed. The printer drew a \$75 check, as suggested, in favor of the Midland Supply Company. The check came back in due course, the cashier failed to make the promised deposit, charged up the check as an overdraft, and the bank president politely but firmly requested the printer to make good the deficiency.

The printer explained the arrangement between himself and the cashier.

"He was your cashier, you're bound by his promise, and have no right to collect the overdraft from me," the printer contended.

The North Carolina Supreme Court, however, in the case of *Bank of Proctorville versus West*, 114 S. E. 174, ruled in favor of the bank.

"The printer knew, as a matter of course, that the transaction in effect was that the cashier without authority from the bank was paying him \$75 without any note or security given by the printer to the bank, and without the payment of interest. He knew that the cashier had no authority to make such a transaction, and the failure of the cashier to keep his promise was the printer's loss and not the bank's," said the court.

CASHIER IS BANK OFFICIAL AT ALL HOURS

"We'd like to have a check for the last shipment we sent you," the salesman for the Midland Supply Company suggested. "It's at the freight shed now."

"Haven't received any notice of it yet," the manager of the Popular Printing Company demurred.

"Well, it's there sure, for I inquired on my way up," the salesman declared. The manager accepted this assurance, delivered the check, and that evening he called at the freight office on his way home.

"No such shipment here," the freight agent told him.

The manager promptly telephoned the bank and asked for the cashier.

"Went home hours ago," the watchman told him. "Better try his house." The manager finally located the cashier at a local theater and explained the situation.

"Now, I want you to stop payment of that check without fail," the manager told him.

"Sure — I'll make a memo. on my program right now," the cashier agreed.

The bank opened at 10 A. M. the next day. At 10:15 the check was presented and paid; at 10:30 the cashier strolled in, found what had happened, and telephoned the manager of the Popular Printing Company.

"Well, it's up to the bank to stand the loss, after I'd notified you to stop payment," the manager argued.

"Oh, no, a mere telephone request that reached me out of banking hours at a local theater isn't binding on our bank, as a matter of law," the cashier retorted.

Having the courage of his convictions, the manager sued the bank, and the Texas court ruled in his favor in the case of *Hewitt versus First National Bank*, 252 S. W. 161.

"In the instant case the cashier was not required to transact any business away from the bank, but, acting upon the information which had been received, to stop the payment of the check at the bank. Though there were some things he could not do, as cashier, except at the bank and within banking hours, he was as much the cashier at home on Sunday as he was when he was in the bank transacting its business on any other day of the week," said the court.

THE BANK WAS RESPONSIBLE

"Your account in favor of the Popular Printing Company for \$75 has been left with me for collection. Unless I receive payment within five days, the claim will be placed in suit," the attorney wrote.

"Am enclosing herewith my check for \$75 on the Sand Bank, in favor of the Popular Printing Company, in full payment of account," the customer wrote, and the check was filled out in his own handwriting, in black ink.

The attorney promptly dipped his pen in the purple ink bottle, wrote "John Jones, attorney for" above the name of the Popular Printing Company, endorsed it "for deposit account John Jones, Attorney," and deposited it in the River Bank. The River Bank collected the amount from the Sand Bank, the attorney checked out the proceeds, failed to account to the printing company, and departed for parts unknown.

"The alteration of the check in a different hand and a different colored ink was a material alteration that should have put you on inquiry, and you're bound to make good the loss," the manager of the printing company told the cashier of the River Bank, and the Supreme Court of North Carolina in a recent case, reported in 123 S. W. Reporter, 830, ruled that the bank was bound to make good the loss. The same rule has been approved by the courts of other states.

"If a negotiable instrument, having a forged endorsement, comes into the hands of a bank, and is collected by it, the proceeds are held for the rightful owner of the paper, and may be recovered by him, although the bank gave value for the paper, or has paid over the proceeds to the party depositing the instrument for collection," said the South Carolina courts in the case referred to, quoting from a text book on banking law.

CERTIFICATE OF DEPOSIT MAY BE VALUELESS

"I got your letter the other day," the customer admitted.

"It's the sixth one I've written you; your account's up to nearly \$100 and must be paid," the printer reminded him.

"Take a deposit certificate on the X Bank?" the customer queried.

"Yes, and mighty glad to get it," the printer agreed. The customer endorsed the certificate. The next morning the printer deposited the certificate in his own bank, received credit for the face thereof, and checked out the proceeds.

"The X Bank's been closed by the commissioners, and your deposit certificate came back unpaid," the cashier explained to the printer a few days later.

"It was your certificate after you had paid it," answered the printer.

"No, it was your certificate, and we had the option of collecting it either from the X Bank or from you, and you're the party we're going after, under the circumstances," the cashier declared.

"I'll see my own lawyer before I stand the loss," the printer retorted.

The printer learned, however, that he had to stand the loss, as his lawyer explained to him that the United States Supreme Court in the case of *Armstrong versus American Exchange Bank*, 133 United States Reports, 433, has laid down the rule that a bank, under such circumstances, may collect the deposit either from the issuing bank or from its own depositor.

MUST HOLD BILL OF LADING UNTIL DRAFT IS PAID

"Please ship the goods listed in the attached invoice, draw a draft on me and attach the bill of lading, to be delivered to me when the draft is paid," the new customer wrote. The printer shipped the goods, drew a draft on the customer, marked the draft "Deliver documents on payment," endorsed them and delivered draft and bill of lading to the local bank.

The bank, without insisting on the payment of the draft, detached the bill of lading, delivered it to the customer, and accepted from the customer his check drawn on a bank in another state and sent the check forward for collection. It came back marked "No funds."

The bank which advanced the proceeds of the draft to the printer demanded that he reimburse the bank.

"You've got no case against me when you took a chance on accepting the customer's check without insisting on payment of the draft," the printer contended, and the Supreme Court of Washington in a recent case reported in 229 Pacific Reporter, 743, ruled in his favor.

"Where a time draft attached to a shipper's bill of lading is left with a bank for collection, the bank must hold the bill of lading until the draft is paid, as security for payment of the draft as a cash transaction," said the court, quoting from a decision of the United States Supreme Court in 91 U. S. 613.

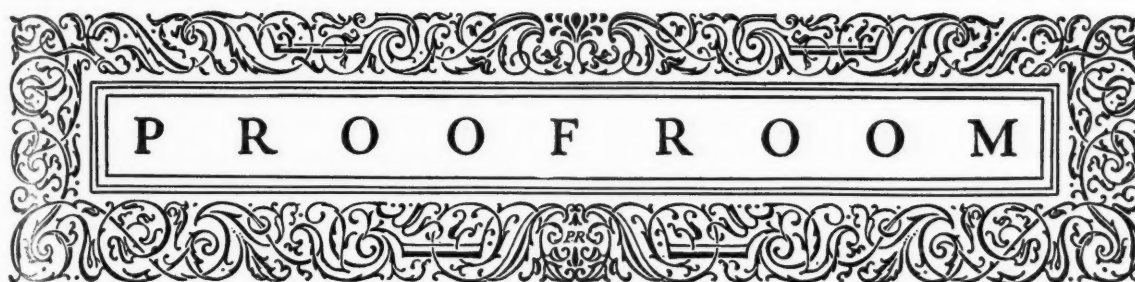
WHY BE A WRONG FONT?

"A wrong font is an individual character differing from its associates in the line. It may be above or below the standard of its typographic environment and is designated 'w f' by the proofreader and changed by the compositor to preserve that equanimity of proportion and harmony of style essential in good printing as in happy living. Until it gets back to its own case a wrong font is a sort of derelict, hustled hither and thither, costing the master money and the workman grief — a pariah among its fellows — for no caste is so pronounced as that of printing types.

"In propriety, however, the wrong font should be dealt with gently — it is the victim of human negligence — and should be returned unharmed to the repository of its kindred, where the beauty of its face and form may be appreciated and utilized."

This is how Superintendent McGrew of the School of Printing at Indianapolis philosophizes in one of the recent issues of *The Wrong Font*, the school's monthly paper, which gives Bill Meeks of the Saint Joe Valley Typothetae a chance to come back with the following organization argument:

"What a lesson in organization can be learned from a careful reading of Mr. McGrew's observations! The individual printer in a community or printing center who is not a member of his local printers' association and takes no interest in the welfare of his own printing community is most assuredly a 'wrong font.' Let all such printers consider seriously the advisability of abandoning the 'wrong font' status and getting into line with their associates with that 'equanimity of proportion and harmony of style essential in happy living.'"



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

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Send subscription order and \$3.50 to *Time*, Incorporated, Penton building, Cleveland, Ohio, or to your news dealer.

"With Regard to"

From an advertising manager in Philadelphia: "'With regard to,' or 'in regard to,' or 'in respect to,' or 'with respect to,' or 'regarding,' or 'respecting,' or 'concerning' the question of preferred styles of expression, please indicate your choice of these phrases, in order, in the following examples: 'Replying to your letter — the use of heavy oil,' 'Analysis of the public attitude — the Volstead act.' Possibly there are sentences in which any one of the quoted forms would be acceptable. I have a disinclination toward the expressions 'with regard to' and 'in regard to,' and I don't know why."

Probably because they are so much overused. They have become business patter, like "Replying to your letter, would say," instead of starting right off with the reply. I would say "your letter *about* the use of oil," "the public's attitude *toward* the Volstead act." The real error that sometimes creeps in is "in regards to."

As to "Vice"

Ages ago, I ran this facetious little note: "Lost — One hyphen. Please return to Vice-President. Without his hyphen, he finds it difficult to maintain the ancient virtue of his position."

Now a friend sends us this clipping from *Rumford Rustler*, house-organ of the Rumford Press, Concord, New Hampshire (the copy is not dated, and I don't know how long I may have had it among my papers): "According to the latest edition of the *New International Dictionary* (Webster), 'vice' is an adjective 'denoting a person who in certain cases may assume the office of a superior whose title is the same as that qualified by 'vice,' as 'vice president.' Why should a hyphen be inserted between an adjective and the noun it qualifies?"

Well, here's where I utter treason! When any dictionary tries to tell me "vice" is an adjective, I refuse to travel with it. "Vice" in this use is a prefix. It is the ablative case of the Latin noun "vix, vicis," and means "in place of." It is *not* an adjective. The *Standard* and the *Century* call it, correctly, a prefix. If "vice" were an adjective, it could modify other words than the names of official positions. The vice president could be described as a vice man, a vice official. He could be vice, vicer, or vicast. It is a prefix, like "ante" in "antedate," "anti" in "anti-suffrage," or "pre" in "prefix." If people are too lazy to use the hyphen in "vice-president," let them simply drop it, without proclaiming that a prefix is to be turned into an adjective.

The Mystery of Possession

A Chicago reader submits this puzzler: "I am interested in the use of the apostrophe in this title, 'Managers' Standard Fire Insurance Policy.' Our foreman says it should be omitted, inasmuch as these managers do not own this policy, they are merely selling it for a certain insurance company that does own it."

The grammatical possessive does not always indicate ownership, as may be demonstrated by citing such common expressions as "the men's smoking room," "the women's rest room." Another example that has come up in this department is "St. John's Church." To write "mens," "womens," "St. Johns," is foolishness, using a meaningless form as a way out of perplexity. And the odd thing about it is that the perplexity is as senseless as a shying horse's fear of a shadow. Some business houses insist, quite arbitrarily, on use or non-use of a possessive sign in their titles. The *Travelers Insurance Company*, I believe, dislikes having the possessive sign used in its title. It also insists on the single "l." How far it would go in turning down checks written to "Travellers' Insurance Company," I don't know.

The query brings to mind two quite obvious facts: That these names have a pronounced possessive suggestion, and that people are increasingly inclined to omit the apostrophe. And two comments are inspired by these facts: That the omission of the apostrophe can be defended, in many instances, cleverly and with considerable show of logic; and that each person is quite at liberty to surrender to the popular tendency, or resist it, according to his own conviction. As for me, I much prefer the old way, because it is systematic and understandable.

Odd-Moment Education

A very complimentary and appreciative letter from Nebraska closes in this fashion: "I am glad that you are not giving names of the questioners. I am also glad that you make every one feel so welcome to contribute questions. I enclose some."

Q.—In announcements and invitations where the year is spelled out, is it necessary to hyphenate thus: Nineteen Hundred Twenty-Five? A.—Just as necessary as to button the top button of a shoe if you want it to look right.

Q.—An English teacher with a degree came in the other day to read some proofs. "Is it necessary to use quotes on book titles when you give the author?" she queried. What do you say? A.—Giving the author's name does not affect the quotes on the titles, if that is the style that is being followed.

Q.—I have seen "ad." in print, with the quotes. Don't you think that is awkward? Have we hopes of its becoming just ad some day? A.—Hopes — or fears, as you prefer. The period is used to mark it as an abbreviation; the quotes, to indicate that it is used with consciousness of its irregularity. "Phone" is a recognized word. "Ad" is just as defensible.

Wanting to Learn Is Half an Education

I value this letter, from a young worker in Connecticut: "I have been sitting for over an hour, 'pen in hand,' trying to think of a good beginning for this letter so as to impress you with my knowledge of rhetoric and aptitude toward letter writing. But I have neither, and—I have begun the letter.

"I am twenty-three years of age, and have spent the last five years in various printing shops learning the operation of the linotype. The extent of my education (I should say basic education) is the usual one of a New York public school graduate, which to a printer means—you know what. And what I learned in each succeeding shop so radically contradicted anything I previously knew that now I really don't know what I know.

"I shall be greatly indebted to you if you will recommend for my use some authoritative book or books on the correct use of punctuation, division of words, and 'English as she should be spoke.' Those I have heretofore seen have, without courage, allowed exceptions for most of their rules, which, at the end of the book, left me puzzled and a bit vague as to what it was all about. I should prefer a book without grammatical technicalities, for which my basic education has not prepared me.

"I greatly enjoy and appreciate your articles in *THE INLAND PRINTER*, and follow most of your suggestions implicitly. What, if anything, do you think of this letter?"

A bright letter. It says something. Uses more words than are really needed. A bit too self-conscious. But meaty.

Would suggest "Constructive English," by Francis K. Ball (Ginn & Co.). It is not sugar coated, like the mail courses in English; not heavy, like the old-fashioned grammars. Take it in a little at a time. Let the reading be a pleasure, not a task.

Experience in different print shops may be confusing, or it may be broadly educational. A good operator or proofreader has his own personal style—and knowledge of other styles that enables him to adapt himself to the customs of any shop that has a defined system.

My father, who for thirty years conducted this department, left school and went to work when he was thirteen. I am a graduate and master of arts of Princeton. The self-educated man has some blind spots. The college graduate sometimes suffers from mental indigestion. One is apt to be deep but narrow; the other, to have knowledge spread out shallow. The final result depends more on the man than on his schooling.

Life in the print shop is educational—if you make it so.


When Lawyers Punctuate

Next, California: "I should appreciate a logical reason as to why the comma is placed inside a quotation in general use and on the outside of quotations when used in legal matter. If placed on the inside of quotations in legal matter, would it change the meaning in any way?"

The distinction is new to us. Even if it is true that most customers for law printing prefer the outside position for the comma next to a close-quote, the preference can be only a matter of taste in style, not of changed meaning. The comma is placed inside the close-quote only for looks.

Hints to Proofreaders

By EDWARD N. TEALL

OME time ago the University of Chicago Press kindly sent me a copy of its well known and widely used "Manual of Style," now in its eighth edition. These eight editions are true editions, not mere successive printings. The book has been revised each time, and has grown steadily in richness and what might be called workability. Beginning some thirty years ago in a work sheet of notes by the Press's first proofreader, it attained book form in 1906. This latest edition has been so extensively made over that it seems almost like a new book. Editors and authors, advertising writers, printers, proofreaders and publishers may all find it useful, and proofreaders in particular should derive pleasure as well as information from it. Proofreaders are a good deal like the motorman who spent his vacation riding up and down on the trolley cars. They never tire of "shop."

In the section "Hints to Proofreaders" there is meat for the proofroom worker. "The proofreader acquires speed only through practice and training." Speed is not the big thing for the proofreader. Accuracy comes first; it is the reason for the proofreader's existence. He exists, during working hours, for the one purpose of detecting error. He is the one, of the whole print-shop organization, whose business it is to indicate need of correction and order the change from wrong to right. If to accuracy he can add speed, he increases the value of his service; but he must never let an impatient printer or editor push him to a speed that impairs his accuracy, unless in emergency where responsibility for the result is assumed by the house, through an executive. My grandfather, Francis A. Teall, famous in his time as an editorial proofreader, once worked forty-eight hours on a stretch, finishing the reading of

a cyclopedia rushed at the end to meet unexpected competition. I am sure that he read each line with the same care that he would have given it under normal conditions. He was willing to lose his sleep, but not to take chances on lowering the quality standard of his work.

Please let no proofreader in this audience take these words as justification for using the plea of accuracy as a defense against any charge of deficiency in speed. There must be discrimination. One kind of work differs in its requirement from another. Newspaper proofs are apt to go through with a single quick reading; editorials may get a revise, advertisements are sure to. Magazines and books get from two to four readings. A technical, scientific book may be proofread six or seven times. The newspaper's constant cry for speed is heard even in the proofroom. The reader must be judicious in adjusting his conscientious professional scruples to the demands of the work on which he is engaged. But always, accuracy is the real test; accuracy and thoroughness. The proofreader can have no blind spots.

The next topic in this section of the manual is education. I do not know that I can go all the way with the manual when it speaks up for a college education. But then, the manual has a book background—a background of university press books, at that—and I am thinking of the reader, also, who may work for a newspaper, large or small; for a job shop, or for a great metropolitan commercial plant. And I think in such work an academic education may be just a bit of a misfit. To speak frankly, the college graduate ought not to be a proofreader, except where learned publications are handled. Intelligence is needed; keen, quick, practical intelligence. Also, wide ranging and trustworthy information. The proofreader needs to know grammar and good English; not to guess and flounder, but to

know with certainty. Not, however, so much certainty that he can see only one way to punctuate or spell. He should be able to take an order to put through a specified style, and see that it is followed consistently. He should have authority; not theory or personal preferences, unsystematized, arbitrary and as indefensible as they are always in need of defense. He needs to know the different dictionaries, and wherein they differ. Just possibly, he is better off if his knowledge of Greek, for instance, is nothing more than a knowledge of the alphabet and the accents, sufficient to guide him in a mechanical checking up of proof with copy. He can hardly be expected to know enough Greek to be useful, critically, to the author, who does know Greek. And a little knowledge of the language might betray him into too ambitious error. This is an exaggerated example, perhaps; but it serves to illustrate wherein ordinary proofroom intelligence may be superior to academic education.

More desirable than college education, for the proofreader, is print-shop education. The proofreader *must* know type. Let the manual tell it: "A thorough knowledge of printing; of faces and sizes of types, symbols, spaces, furniture; of all the materials needed in the composition of printed matter, whether machine- or handset; and some understanding of composition and the processes of plating, presswork, and binding. The reader must be able to tell at sight whether a lead is too thick or too thin, and to discriminate between a thick space and a thin space. He must be able to detect a change of type face, even of a single letter of Modern mixed with Old Style, or vice versa. He must be able to tell whether a lockup is square, and must know type that is off its feet ever so slightly." Quite a large order! It has the book press background, yet there is nothing in the recital but what every ambitious proofreader must include in the catalogue of desirable virtues. One thing that may be hoped for the proofreader is that if he has editorial privileges, he will avoid such style as the manual's own expression in the quoted paragraph, "machine- or handset." "Machine-set or hand-set" would be better and more appropriate.

After accuracy and speed, the next quality to be sought by the proofreader is neatness. Illegible marks, spraddling marks, jumbled marks, add to the burden of the man who makes the corrections in the type. They use up time, and so are expensive. Guide lines, from type to proofreader's mark, should be used as sparingly as possible. If proof slips have proper margins, such lines will hardly ever be necessary. To let them get tangled in a blind crisscross is ruinous. Another possibility of teamwork between proofreader and compositor is in the marking of broken letters, and letters to be transposed. Do not mark through them. Ring them, so that the compositor can see what is there.

In newspaper work, the desk ought to send out copy marked for style. When the desk is slack, the compositor should go it on his own in the matter of style. Final action comes from the proofreader. An office whose rule it is, say, to spell out all numbers below 100, and to use numerals for everything over 100, should never permit such points to get as far as the proofreader. In commercial printing and bookwork, it has been found that preliminary copy-reading saves time and money. When it has been well done, the proofreader's task is one of mechanical checking up. If it has not been done at all, the weight of editorial responsibility falls on him. In either case he should be as zealous in not overdoing as he is in leaving nothing undone. This is where discretion, good judgment, becomes part of the proofreader's necessary equipment.

Discretion is called for, again, in the matter of querying. The reader should not waste time on trivial queries. But he should not hesitate to call for the author's or editor's decision on editorial queries. Anything unquestionably wrong should be corrected without a query; but the reader must always allow for such contingencies as deliberate misspelling or bad

punctuation, say in quoted matter, dialect, or the like. Editorial queries on the copy should be transferred to the proofs, set by set, until they reach the author.

The manual gives detailed instructions on the handling of galley and page proofs. These embody the customs of the University of Chicago Press. They are pretty nearly standard. They divide into two parts: the little, technical details, and the higher-grade service in which the reader works with the printer and the pressman: checking up on folios, running heads, position of plates and cuts, short pages, long pages, and so on. Every well ordered office has its own routine procedure in these processes. Every serviceable proofreader has his own little tricks for guaranteeing completeness of check-up, his own system of handling proofs, incoming and outgoing.

On teamwork between proofreader and copyholder, the manual is helpful. Especially pleasing is the emphasis on the service the proofreader can render by training the copyholder in the methods of his calling, educating him in its traditions, inspiring him with its ethics. "Each reader should help to train his own copyholder to be increasingly efficient." Let the copyholder see the markings; when there is time explain what they mean. "The proofreader should never shield himself behind his copyholder." The reader should be a gentleman and a "good sport." It is "good business" to make sure that there will never be temptation to pass the buck by questioning the copyholder when the reading seems doubtful, and taking a squint at the copy if the copyholder insists on his original reading, in the face of persistent misgiving on the part of the proofreader.

Next: "The proofreader should not read to the copyholder except in special cases in order to rest him after long, close work, and then he should proceed slowly and very distinctly." The copyholder is working with both eye and ear. It takes a good deal of practice to get them geared up together. A rule that every reader knows, but too many disregard, is that which forbids the reader suggesting words to the copyholder when the junior member of the team gets stuck. Another is, to "call" the copyholder when he mispronounces a word, or uses any word not in the printed matter. No matter how sure you may be of what is on your proof, you have not actually proofread it until you and the copyholder are in exact accord. Proofreader and copyholder must work with the intelligence of alert minds, but with the precision of machinery. Hundred per cent accuracy is the object to be sought.

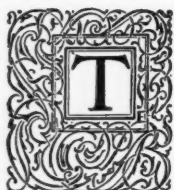
Once, in my college days, I worked summertimes with a New York newspaper proofreader, who had a reputation for speed. He managed to be fairly accurate, too; but he was far from perfect, because he would not stop when I paused over a blind bit of copy. He would mumble the words as he had them on the proof, and slug along — unless there was something challengingly "off." He was not really reading proof, proofreaderwise, at all. He was giving the matter editorial reading. He was so good a man, so well thought of as a reader, that I can only suppose in bookwork his method would have been different. And yet, after working with him in that newspaper office, I would have distrusted his fitness for complete responsibility on such work. The proofreader ought always be on the alert to resist the temptation to take the quick and easy way.

Fascinating, this business of "making the reading like the writing" — and sometimes a bit better. Not to be made a mere filler-in for smart people out of a job. Certainly not a refuge for those who think the world owes them a living. Hard work, nervous work — but richly rewarding to those who put themselves into it. May the calling never lack that morale which alone can preserve it in respect and win for its followers recognition and reward. Proofreading is a part, a vital part, of print-shop production. It should be held high — but its practitioners are the ones who set the standard.

In Three Years

A Story of a Woman and the Printers of Chiapolis

The Second Year, Part IV.—By R. T. PORTE



HERE are so many more things to tell I don't know just where to start, and your train will be here pretty soon. I'll have to give you just a few incidents so you will have a general idea of conditions. It is too bad you can't stay longer, but you'll probably be here again soon and then I can tell you more. As I told you, Charley Brown is fast being put in the shade by Mrs. Renier's errand boy. As a bit of advertising, that boy was a clever idea, and you have got to hand it to her. If she had done nothing else, that one thing would have been worth while knowing about.

Having stirred up the school board, cast out the old fogies there and placed young Bill, with five others, in charge of the schools of the city, Mrs. Renier seemed to look around for other enemies to conquer. She lit upon the Chamber of Commerce and, as might be expected, she started something.

In an unguarded moment the secretary of the Commercial Club had Mrs. Renier put on some committee, and of course she attended the meetings. At first she did not say much, but finally she made a recommendation or two that made the others sit up and take notice. At one of the meetings all the members idled away a lot of time, talking about everything but the business at hand.

"Gentlemen," Mrs. Renier suddenly said, "you may have time to spare, but I can not afford to spend two to three hours here to take care of business that any one of us would dispose of in ten or fifteen minutes in our places of business. I suggest that we at once take up the matters requiring our attention and dispose of them. Then those who have the leisure can remain behind to hear the latest stories, or discuss the new kind of rear axle on the Champion car, or talk about whether business is good or bad. In answer to that question, let me say that business is good with me, and one of the reasons it is good is because I attend to it. I suggest we make this business good by attending to it."

The secretary told me some of the members of the committee actually blushed. Without a word they went ahead with what they had been called together to do and wound it all up in fifteen minutes. Some of the members went over to Mrs. Renier and shook her hand, and from that time on that committee has transacted its business first and told stories afterwards. The secretary of the club told me what a great thing it was and how he had wanted to say the same thing time after time, but thought it wasn't wise. I told him to wait before praising Mrs. Renier too highly, that he had better see her otherwise engaged, or she would start in on him soon.

It didn't take long. One day Mrs. Renier asked for the different kinds of literature that the club got out to boost Chiapolis. Instead of saying they were almost out, the secretary told her they had a new lot, and that every interest in the city was included, even printing. The poor fellow, what a mistake he made! Several days later Mrs. Renier returned and asked the secretary whether every interest of the city had been included. He said as far as he knew he supposed so. He started to hedge just a little bit.

"It seems queer to me," Mrs. Renier replied, "that one-half or more of the population of this city should be ignored."

"That is not possible, Mrs. Renier," the secretary said, "for a very capable committee went over the entire field and made a very careful survey."

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"I will wager anything," she stated, "that the committee was composed entirely of men, and that they thought only of what the men of Chiapolis are doing."

Seeing that he was getting into hot water, the secretary began to hedge again. "That is so, but certainly the business interests of many women are shown, along with the rest." He stammered this and waited for the final blow.

"Yes, I see you have; but you have nothing in your literature to tell of the women's organizations in Chiapolis, not even a list of the various clubs, or pictures of the two neighborhood houses or of the three women's club buildings, all owned by women. There is a professional and business women's league in the city with a membership of over four hundred professional and business women. There are three political women's clubs, ten or twelve literary and charitable organizations and a women authors' club. Are you ashamed of them that not one word about them is to be found in the literature issued by the Commercial Club?"

"But, Mrs. Renier," the secretary parried, "we do not mention all the men's clubs and activities. Would it be right to mention all about the women's clubs?"

"You have given the men and business enough boosts. It is time you paid some attention to the women. Suppose a manufacturer or business man is looking for a new location and decides upon Chiapolis. Well and good. But doesn't he, in the majority of cases, take his wife and family into account? They deserve some consideration. If his wife is a club woman and is interested in other things beyond the four walls of her home, perhaps the knowledge that the women of our city are not entirely dead will interest her. A booklet showing views of the club buildings, a list of the various women's organizations and their purposes, with other information about them, might be worth while in helping that woman make the final decision in favor of Chiapolis. All your literature is aimed at the men. Why not shoot some of it in the direction of the other sex? In ninety cases out of a hundred it is the woman who makes the final decision as to whether the family shall stay or leave a town. Think that over."

And the secretary did. He had Mrs. Renier talk to the Board of Directors, with the result that she was told to get up a booklet containing this sort of information. Here is a copy of it. Before going ahead she asked about how much they wanted to spend, and suggested \$200. As this seemed reasonable, the board authorized her to do the work.

When Charley Brown saw the booklet he went to the secretary and asked who was butting in and why he had no chance to get it out.

"That's certainly a joke on you," the secretary said, laughing. "Another live printer was on the job, suggested the booklet, put it over and got the job. Better think up something else to be printed, or she will get all the work."

"She!" Charley exclaimed. "Did Mrs. Renier do this?"

"Surest thing you know. And she said she had more ideas for us. The board is so pleased with her work that it is going to give her more. As soon as this booklet was issued letters came in from nearly all the clubs thanking the board for putting before the world so splendidly the work of the women of Chiapolis, and assuring the directors of their appreciation and cooperation. Four or five men have sent in applications for membership, and we have traced it to their wives' telling them they believed the Commercial Club was really beginning to amount to something and they ought to join.

Charley came up to me about it, but what could I do? It was not a question of price, so he had no kick; but it worried him just the same.

"And we used to find fault with John Renier," he said to me. "How we cussed him out for his price-cutting. One can't cuss a woman, or get sore because another printer developed a job for a best customer and landed it. But just the same, I don't like it and I wish I knew what to do. That Mrs. Renier is worse than her husband."

Is that a fact? I have studied this matter for a long time, as job after job like that has come up. Before this woman's advent, we all thought it was a matter of price in competition and the boys kept away from each other's customers pretty well. But the applesauce is all upset now. There is a new deal. Not a printer in town can complain of Mrs. Renier's prices; but they all feel the effects of her competition. She is out after the profitable business and doesn't want any other. She's not sitting still, waiting for a chance to bid or for customers to drop in. She has discovered that to get work she has to go after it, not by method of price, but in a more subtle way. In doing this she seems to be stepping on the toes of the better printers of the town and they don't like it, yet they can not complain about it. It is all fair business, as I see it.

The Advertisers' Club didn't have any better sense than to ask her to attend its meetings and finally to join. The Advertisers' Club has always been a sort of mutual admiration society, attended by so-called advertising men, who enjoy each other's papers as they are read in turn and make criticisms about Cream of Wheat, Ivory Soap, or any of the other great successes in advertising. Their addresses were all along the line of "The Power of the Main Display Line," "Psychology and Slogans," "Putting It Over," "Securing Reader Interest," "Distribution as Effected by Advertising Pictures, Direct by Mail or Dealer Literature," "How \$200,000,000 Worth of Merchandise Was Sold by a Merchant in a Town of Two Hundred by Direct-by-Mail Methods and Newspaper Space" and "The Necessary Place of the Advertising Man."

This last speech started Mrs. Renier. The next talk was given by her, and as usual she threw a bomb that made the bunch gasp. I did not hear her talk, but one of my friends who is an advertising man with a sense of humor told me all about it. Mrs. Renier started out by saying that for once she had met with men and women who were quite sure they knew where they were going and who were convinced they understood the entire problem before them. As one who had much to learn, she was glad to have been privileged to join with them; she was sure that in time she would be able to understand all they were talking about.

She had been in the printing business only a year or so, but had found out that it took a great deal of time to learn to know even the various faces of type, to say nothing of the point system, correct typography, spacing, and so on. She had thought it would take her several years to know even a little about it all, but now having joined with this organization she hoped to be able to discover their method whereby in a month or two, in addition to knowing exactly how to write advertisements, they knew the name of each kind of type, how to use them best, the various sizes best suited to have the copy set in, and how to mark their copy so perfectly with such ability that the poor uneducated printer did not have to use any judgment whatever — had but to follow instructions and the advertisement would be perfect. In fact, how perfect she would show the members of the Advertisers' Club by proofs of one advertisement that had come to her and was properly displayed by Jim Whiting according to instructions. She had also another proof of the same copy as set by Jim according to the way he would set it; but, of course, he was only a printer, without that superior knowledge of typography the advertising man had. Jim had devoted only thirty years

to the study of printing, while the advertising man had taken a six months' mail course in advertising, read a book on "Marking Copy for the Printer," and should be duly qualified to give pointers to any printer who had ever picked an "e" out of the "h" box.

A roar of laughter went up when she exhibited the two proofs. I wish I had that proof of the advertisement my friend showed me. It was three columns wide and about twenty inches long. The main display line was in sixty-point and the next lines in six-point. There was italic, bold face, and even Old English mixed up in it. I doubt if the poorest printer Milson ever had in his country print shop could have done worse. The copy was divided into boxes, panels and what not. The reset was in Jim Whiting's usual clever style and was as pretty a piece of typography as I have ever seen. The spacing was remarkable and even the poor copy did not appear so bad as he had it displayed.

Some of the members seemed out of sorts about the jabs they got, but my friend smoothed it over a bit by a speech in which he said the joke was on them and that, after all, good typography was not something that could be picked up in ten minutes or ten years. It was an art, just the same as drawing, music, writing or sculpturing. He believed advertising men would be wise if they cooperated with real typographers like Jim Whiting in the setting of their advertisements and advertising literature. He, however, knew there were many compositors or typographers who did not have as good an idea of correct type display as the mail-taught advertising man who made the layouts. Other speeches followed and it was one great meeting.

I wonder if the advertising men have yet understood that Mrs. Renier put one over on them — that she did about as clever a piece of advertising for her business as was ever done in this town. They all had to acknowledge that Jim Whiting knew his business, and after that it was natural for them to send to the Renier Print Shop when they wanted something really good in the way of typography. She must have added about a dozen good customers to her list that day, yet it was done in a way that made a hit, changed the whole attitude of the Advertisers' Club and made it a real organization instead of a mutual admiration society.

You can imagine what Martin thought of all this, and Charley Brown and some of the others when they heard of it. They had had things just about their own way before this, and had always maintained that superior air to all other printers. But Mrs. Renier takes the shop with the worst reputation in town and in just about two years by main force and energy places it among the topnotchers — and not by price-cutting, either. I imagine she has refused lots of work on account of price. Jim says she never worries if she has made a price and doesn't get the order. When he has asked her about jobs that didn't come in, she has told him she had not expected to get them and really didn't want them. There was no money in it, so why bother about it? But when she made up her mind a line of business was worth while and would show a profit, she usually got it, despite anything Martin, Brown or Anderson could do. It seemed to be the field against Mrs. Renier, with her coming in at the head under the wire. It got their goat, but I think they have now decided there is nothing to be done about it, so they take it as a matter of course.

The only plant that doesn't seem to mind is the good old reliable Consolidated. That is the one shop in this town that goes on its own way. You've got to hand it to Leon Masterfield, the president; he is a clever business man and never lets anything bother him. No one from the Consolidated ever comes to any of the meetings, but the company's dues are always paid on the first of the month. Many years ago Masterfield put in a cost system, a real one. His company does railroad, bank and county work and a lot of corporation work

that just naturally comes in. It seems strange that so big a plant doing so much business so rarely comes into competition with the other printers. It is almost forgotten by the others, yet it is a big factor in the printing industry of Chiapolis.

I wonder what might happen if this giant woke up and went after additional business. It would certainly be hard times for the other printers in town if some man who was as big a hustler as Mrs. Renier had the plant. But Masterfield seems to know his business, and the Consolidated moves along year after year undisturbed. Even Mrs. Renier has not touched it. The Consolidated loses work and gets work, takes out-of-town work, prints almost everything that can be printed, and says the least.

Look at this yearly summary of costs. No, it is not the Consolidated Company's record. It is Mrs. Renier's for the first year she has operated a cost system. It is about as pretty a report as I have ever seen, and with the exception of the Consolidated I believe it is the best one gotten out today in Chiapolis. I have gone over every item, and without checking from her books I think it is correct. She shows a net profit of eighteen and a half per cent for the year, which isn't so bad, when it looks as if she has gone the limit in charging off depreciation and has entered every item of expense possible. She hasn't missed many, I can tell you. I saw the Consolidated's last summary and it showed a profit of nineteen per cent. There aren't two other shops in this town that can make as good a showing, or even come near them. Considering that the average net profit is not over six per cent, it looks as if these two know their business, though their methods differ.

How did the election go in November? Oh, just about as usual, except that Mrs. Renier had to mix up in it. After the Board of Education deal the politicians decided she knew something about politics and went to her for a little help. She got out a special women's paper for the women voters, and some of it was mighty clever, you can bet on that. It was the first time any party ever paid much attention to the women, except to place one or two on the ticket where they could do the least harm. This time it was different. At first the little four-page paper was sent out weekly, then twice a week, and finally every day to practically every woman voter in the state. It cost a lot of money, but the funny part of it was that the men got to reading the sheet, and liked it. The other party made fun of the "hen rag," as they called it, but before long they woke up and started a similar one. Martin got the job of printing it, as it would not do to have both printed at the same office.

Again you've got to hand it to Mrs. Renier. When the campaign was over Martin found that the party owed him over \$800. He has tried for months to get it, and it looks as if he is stuck. But not Mrs. Renier. A week before the end of the campaign she made the committee deposit enough money to pay for all the issues for the final week, to be drawn out as she got out the paper. They hollered, but she said no money no paper, and after a few hours' delay they dug up the money. Martin is whistling for his money, but Mrs. Renier has hers. It just shows a difference, that's all.

I ought to tell you about the speech she made a couple of weeks ago to the Ben Franklin Club. I have been saving it for the last, because I know you will appreciate it, and probably get a kick out of it. That woman certainly has nerve, to say the least. What she said to the advertising men was mild compared with the talk she gave the printers. They are still talking about it. Some of the advertising men heard about it, and the joshing the printers are getting is sure great. John Duncan and Walter Tengier are up in the air, because she happened to hit them the hardest. Both of these are prone to cast reflections on printing, not because they don't like printing, but because it has become a sort of habit with them. Mrs. Renier has been coming to the meetings regularly every

week, right on time, and seems interested in everything said and done. She voted on all the questions that came up, but had very little to say. When asked to express an opinion, she always begged to be excused because she was a newcomer in the business. Somehow I felt she was just waiting for something to happen. No one sensed she was playing a game and was throwing the bunch off the track until she had the opportunity to come out in the open. I began to get worried and wondered each week whether the break would come; but things went on smoothly week after week, until I almost gave up wondering what might happen.

There's the telephone. Yes, it's Eugene. You have. We were out for lunch. Yes. What? Say it again. Good heavens, is it possible? I'll phone Mort right away. What do you know about that! Yes, just as soon as I can I'll be right home. Yes, it seems too impossible to be true. We were talking about him just now. Good-by, dear.

What do you know! Leon Masterfield died this afternoon at the hospital. I didn't even know he was to be operated on. Cancer of the stomach or something. I wonder what will happen at the Consolidated now. And we were just talking about him a few minutes ago. I am surely all jumbled up.

You must catch your train. What I was telling you will have to wait. I must try to get Mort Chilger on the telephone and tell him the news and call a meeting at once. It can't seem possible that good old Leon Masterfield is dead.

Good-by. I know you will excuse me if I don't go to the train with you. This news has broken me up. Write to me when you get back and I'll give you all particulars. Drift down this way again, and I will tell you what Mrs. Renier said.

WHY THE JAP WORKS BACKWARD

My good friend, Bill Feather, who lives out in Cleveland, where he runs a print shop and edits a string of successful house-organs, says that the most frequent source of misunderstanding in this world is the habit most people have of *looking for points of difference* in other people, writes Miss Marshall in the *B. & B. Revealer*.

He tells about a man who was a professor in a Japanese university for a number of years. This man says that when he first went to Japan he was quite sure that the Japs did everything the wrong way. They sawed wood by drawing the saw toward them, they backed their horses into the stall, their clocks struck eleven when ours were striking one, their blacksmiths worked sitting down, and, when they wanted to rest, they stood up.

This professor told Bill that gradually he learned there was a logical reason for each of these seemingly queer habits. Pulling the saw prevented buckling. "When are you in a hurry — when you put your horse in the stall or when you take it out?" was the answer of the man who was questioned about the horse. It seems the Japanese prefer to know how many hours are left in the day rather than how many hours have passed. The blacksmith who sits down works with his feet as well as with his hands — literally he has four hands. This professor came to the conclusion that the Japanese are no smarter than the rest of us and no more crooked.

"The sameness of this view," says Bill, philosophizing, "has led me to reflect that most of our prejudices and intolerance are due to lack of information and knowledge. It is easy to hate a person you do not know and have never seen, if the information about him is unfavorable. Adversely, it is easy to make a god out of a man about whom there is a minimum of information all favorable.

"The only safe plan is to keep an open mind and, if you want to be fair in your judgment, look for points of similarity and not for points of dissimilarity only."



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Register Trouble

"Recently we handled a two-color close-register broadside which caused us much grief. To begin with, the plates were delivered to us two days late, which left only twenty-four hours to complete the job. The register, especially on the off side from the grippers, left much to be desired. Stock used was folding enamel; sheet size, 19 by 25, work and turn; cylinder press. The sheet was run over a gas heater, which we presume caused a slight shrinkage. What is the general practice in running colorwork?"

Answer.—Printing on unseasoned paper naturally leads to register trouble. Color printers and lithographers in various ways try to minimize the shrinkage and expansion of paper. The paper-seasoning machine has come to the front as the best available device to condition paper quickly. Your trouble was doubtless aggravated by printing on 19 by 25 cut from 25 by 38. Had it been cut from 38 by 50 you could have kept the longer dimension across the cylinder. The shrinkage naturally was at the back edge, as the back edge of the pile on the delivery table gets the most heat from the gas flame. Had you been able to deliver the sheets into a box farther away from the flame you might have avoided the trouble.

Trouble in Working Gold Ink

"I am submitting a sample of a job I tried to print with gold ink, light. The ink was purchased the day it was used, but seemed very thin, with very little body; roller distributed ink on disk, but would not distribute on type. I tried adding japan dryer and using powdered alum on rollers, but the sample I am sending is the best result I got. The rollers worked perfectly with job black ink, which I finally used and dusted the job with gilt powder. Can you tell me of something to put in the gold ink to make a body, as I believe it would work if it were thicker? The job was run on a platen press with three rollers."

Answer.—To be worked without trouble, gold ink must be well mixed and the form, rollers and ink plate absolutely free of grease. It is very important that the rollers are in first-class condition and not larger than the trucks. The makeready should be such as to get a clear, sharp impression without squashing. From the description you give, your rollers either were waterlogged or too old to lift the heavy gold ink and distribute it on the form.

Imitation Typewriter Printing

A New York printer asks (1) what silk to use, (2) what sort of ink, (3) whether hard or medium packing and what kind of rollers should be used for imitation typewriter printing.

Answer.—Proceed as in regular printing. Use rollers in good condition, ink suited to the paper, hard packing for a form of new material, softer packing for old material and get China silk of same mesh as typewriter ribbon to be matched.

Broken Solids in Plates

A Maryland pressman submits prints of catalogue forms containing electrotypes of halftones which had been printed from before the electrotypes were made. The steel-finished electrotypes print with a mottled appearance in the solids, which careful makeready and trial of different halftone inks failed to overcome.

Answer.—If you will examine the print of the solids through a strong glass you will find that the solids are broken, the paper showing through. This causes the mottled appearance and presswork can not overcome it. The high-lights and middle tones print without mottling and so do solid patches.

Red Appears Flat on Process Yellow

An Indiana printer submits prints of same process yellow and red on super and on litho label. On the super the yellow dried and the red appears full strength, but on the litho label the yellow did not dry and the red appears flat.

Answer.—If time permits, have your inkmaker furnish yellow for the litho label made up to suit sample submitted him. Otherwise an ounce of paste drier to the pound of yellow will make it dry so the red will have sufficient priming base. The light and life of a process print depends on a strong yellow. Nothing can take its place. The red is flat not only because the yellow failed to dry, but also because not enough color was carried on the yellow form.

Printing on Hand-Made and Deckle-Edge Paper

"I enclose specimens of a leaflet printed on my press. I printed a few of these on hand-made paper, but could not get a good black print (using the same tympan) unless I damped the paper first, as the early printers used to do. I shall be much obliged if you will tell me how to do good printing on this paper without damping, the amount of tympan to use, kind of ink, etc. Also can you tell me how to do register work, initials, monograms, Christmas ornaments, etc., on deckle-edge paper?"

Answer.—It is not necessary to damp hand-made paper. Use a hard packing like celluloid; have the platen parallel to form; even up the impression with underlay and overlay; use rollers in good condition and of the same diameter as the trucks; and use a high-grade bond ink. If one edge of the deckle paper is smooth, feed it to the lower guides. Secure a lift of paper under paper-cutting machine clamp, in a tablet box clamp or in a pair of carpenters' clamps and run a rasp over the deckle edge which goes to end guide at the point preferred. The smooth spot so caused will not be noticed. Repeat this on the other guide edge if it is deckled. Besides the celluloid, use over it one or two sheets of S. and S. C. cut from 25 by 38—60 pounds and an oiled manila drawsheets (tympan, topsheet). Beneath the celluloid use hard pressboard if obtainable flat, or index bristol.

Flour or Biscuit Overlay

"We are interested in improving our method of cylinder makeready and should like to know if you can furnish us with directions for the use of flour or biscuit overlay."

Answer.—Flour is dusted on an impression in tacky ink and then baked. We are inclined to believe you will prefer the mechanical chalk relief overlay after trial of both.

Two-Color Print on Gordon Press

A Pennsylvania printer submits a very creditable two-color job from plates and type on coated paper executed on a Gordon press and asks for criticism.

Answer.—The job is entirely creditable. Careful scrutiny will reveal slight imperfections in the inking, which can hardly be avoided without geared vibrators.

Waterlogged Rollers Inefficient

A Pennsylvania printer says his new rollers will not distribute the ink except on the ink plate and asks the cause.

Answer.—The new rollers contain too much moisture and lack sufficient tack to carry the ink, hence can only roll it out on the plate. A change in the weather in a few days may reduce the moisture content and then the rollers will have tack enough to be efficient.

Apparent Picking Caused by Dirty Ink

A New York printer submits print on coated paper showing specks in the large letters and asks what causes the ink to pick.

Answer.—If you will examine the print through a strong glass you may note that the trouble is specks of dried ink or dirt in the ink, and not picking. A strong glass will often prove useful in showing just what the trouble is. Very often ink is doctored and paper condemned for picking, when the trouble is caused by dirt or dried specks of ink.

Invisible Ink

A New York printer asks where invisible printing ink may be obtained.

Answer.—It is not a stock ink. Any inkmaker can manufacture it. If your regular supplier of ink does not carry it you may get it from the American Printing Ink Company, Chicago. No matter where you get it, consult the maker before using it, as special treatment of rollers and ink plate is necessary with some invisible inks. In the product of one manufacturer it is necessary to shellac the ink plate and slip rubber over the composition rollers.

PRACTICAL HINTS ON PRESSWORK

By EUGENE ST. JOHN

In this age of specialization in the printing industry most printers are barred from certain fields. There are ways around. Groups of printers may combine to operate offset or rotogravure plants or affiliate with them. The printer can not compete with short runs of seventy-five on Ditto or a few hundred on the Multigraph, so many printers have added these machines to their equipment, not so much because of the value of these orders but because of larger work that may follow.

The printer can not compete with the envelope manufacturer on runs over ten thousand, because the latter not only operates rotary envelope printing presses but also special rotary machines which make and print envelopes in one operation. This beats the old stunt of running numerous electros of a form on a cylinder press and afterwards making up the envelopes.

Paper dealers can sell the printer ruled goods of a wide range at a price lower than he would pay if he bought the stock and ruled it or had it ruled by a paper ruler. Some of this

ruled paper is stock. Any special ruling may be bought from this source if the order is large, say two cases to a ton. Large orders for cut cards which must be all exactly a certain size, as, for instance, 3 by 5 index, can be handled only on a rotary cutting device, and here again is another instance wherein the paper dealer can be of service.

On forms of rules or rules and type in one or more colors it is sometimes more economical to use wax engraving, at others to utilize the camera and make a zinc etching, more especially on reprints, than to set by hand or machine. A large part of the ruled forms, with or without type, is most economically done by setting the horizontal and the vertical lines in separate sections, locking these up in one form, printing twice, after turning it around, on a double-size sheet and finally bisecting the sheet. On the cylinder press the bisecting may be done with the slitter. The most important requirement in accurate slitting is to have the form at a true right angle to the slitter, the stock cut square and the guides set as accurately as the form is locked up.

The utilization of the capabilities of the regular and special typographic numbering machines would furnish material for a book; the printer when confronted with work requiring numbering out of the ordinary should consult the manufacturers of these machines, who have solved some astonishing problems in economical numbering.

While overequipment should be avoided, the other extreme is probably worse. If the work undertaken requires four-roller cylinder presses and Colt's Armories it is foolish to attempt it on two-roller cylinder and light platen presses. There is a limitation of the capabilities of each press. The printer should equip for the work handled.

Two important points in pressroom operation are: (1) To utilize the entire chase area of the press and (2) to reduce the idle time of the press to the minimum. Imagine how many million impressions are forever lost by running one form when two could as easily be run! Sometimes four could be as easily run as one!

Beginning near the bottom of the scale: Two letterheads may often be printed on a 10 by 15 platen press on an 11 by 17 sheet by using a skeleton chase. Four small jobs often may be printed on this size press in one operation. Larger presses offer even greater possibilities of saving presswork. It will pay any printer with a considerable volume of work to sort out the jobs that may be put to press together. The saving in presswork often makes up for cutting stock to waste, especially if the waste stock may be utilized, if only for scratch pads. This means that no stock 3 by 5 inches or over need ever be wasted. Pieces smaller than 3 by 5 may also sometimes be used.

The form area of the platen press is limited sidewise by special narrow grippers. These need be no wider than the frame of the skeleton chase. To get the utmost out of the skeleton chase it may be fitted with a block of wood which entirely fills it. Plates are tacked on with brads. By this arrangement the space required for quoins is saved. Extension gages add considerably to the size of sheet which may be printed.

The size of the form and the size of the sheet which may be printed on the cylinder press are limited by the distance between cylinder bearers crosswise. Lengthwise the form is limited by how far it may "print in the shoe," and the sheet by the delivery mechanism. Considerable economies may be worked out by utilizing narrow instead of standard bed bearers, chases with bearer-high side bars and secondary or false beds for plate printing. The sheet may be up to one-eighth inch less in width than the distance between cylinder bearers except when special narrow bed bearers are used, then the sheet may be one-eighth less than the distance between the special narrow bed bearers.

COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 14

TIPPING BY MACHINE.—As was shown in Lesson 11, tipping by hand is an expensive proposition, especially in edition and high-class periodical work. By the use of a tipping machine the work may be done considerably cheaper.

The *Maresford Tipping Machine* is suitable for tipping on plates, title pages, frontispieces with tissue attached, waste or end papers, protection papers, four and eight page sections, etc., on the outside of signatures, either front or back. The sheets and tips are placed in bulk in the hoppers of the machine, which separates them automatically, and brings them to register and pastes them together. No special condition of the sheets, tips or paste is ordinarily required, a fair condition of the material being the only requisite except in cases where there are some extremes in the weight of paper, or where strips are attached or parts removed, such as in guarded maps and similar unusual jobs.

The operation of the machine is very rapid, ranging from forty tips a minute on the largest size (5 by 8, to 10 by 14) to fifty a minute of the smallest (4 by 6, to 7½ by 10½).

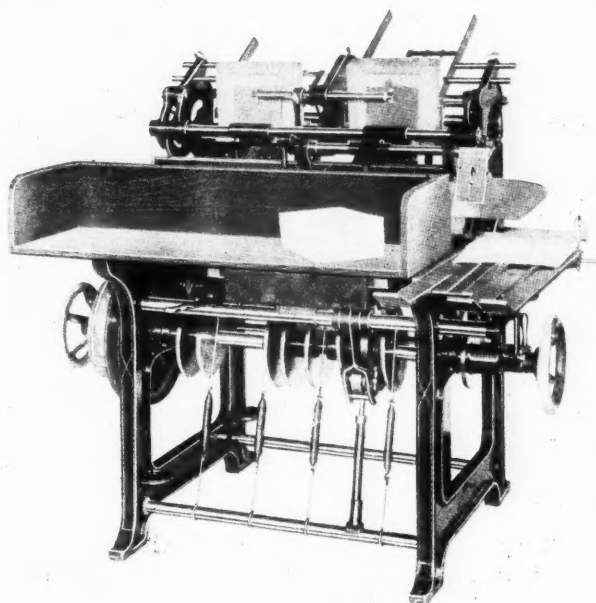
AUTOMATIC TRIMMING MACHINES.—So much misinformation has been peddled about book and magazine trimming that we find it necessary to caution the estimator to look before he leaps. First of all, it should be evident that the number of books trimmed per minute or per hour depends entirely upon the thickness of the book, as the limit of the piles which may be trimmed in automatic book trimmers ranges from four to six inches. Thus it will readily be understood that a book half an inch thick can be trimmed twice as fast as a book one inch thick. It will also be understood that a book printed on fifty-pound stock can be trimmed twice as fast as one of the same number of pages printed on hundred-pound stock. In

other words, the only safe method for the estimator to follow is to ascertain the number and height of the piles which may be trimmed on the book trimmer in his shop; then figure out how many books in each pile. The usual method is to figure the piles trimmed per minute.

Take, as an example, the ordinary issue of *THE INLAND PRINTER*, 168 pages and cover, and eight to ten inserts. Its

thickness is half an inch; consequently, if the machine on which it is trimmed takes piles 5½ inches high, eleven books can be trimmed in each pile. With a production of twenty-four piles a minute, 264 books a minute, or 15,840 books an hour, may be trimmed. Thus an entire edition of 13,000 copies may be trimmed in less than an hour.

Caution: Because the trimming of saddle-stitched books is somewhat hampered on account of the swell of the books and the wire in the back, side-stitched books may be trimmed considerably faster. We have no actual records to show the difference in time required, but it is safe to say that ten per cent more time should be figured for this class of



The Maresford Tipping Machine

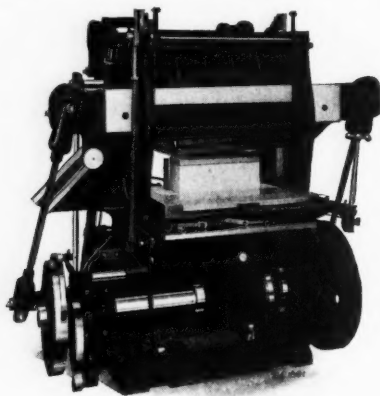
work than for side-stitched books. Even if the number of pages is the same, the saddle-stitched books are bulkier, thus reducing the number of books in the piles. They are also more cumbersome in handling.

Below we are giving a number of production records of four of these book trimmers:

Rowe Straight-Line Automatic Trimmer.—There are three sizes of this machine, one to trim books from 5 by 7, to 9 by 12; another from 6 by 9, to 10 by 14; a third from 8½ by 11½, to 12 by 16. It takes a pile of books 4½ inches high at a rate of thirty piles a minute. The *Popular Mechanics Magazine*, Chicago, with five books to the pile, is trimmed at

the rate of 9,000 an hour; the *Liberty Magazine* (saddle-stitched), with twenty-five books to the pile, at the rate of 750 a minute, or 45,000 an hour. These are averages obtained from the ordinary run of the machine without an attempt to speed up production.

Seybold Three-Knife Book Trimmer.—This trimmer will take work from 2½ to sixteen inches in width from bound edge to face, and from five to twenty-five inches in length from



The Seybold Three-Knife Book Trimmer

head to tail, in piles six inches high. In gathering these records it has been observed more than once in one or more Chicago plants, when the operators were not aware that they were being watched, that eight piles of books a minute were handled. This performance was observed on high-class sewn books for case binding. The same production was also noted on saddle-stitched publication work.

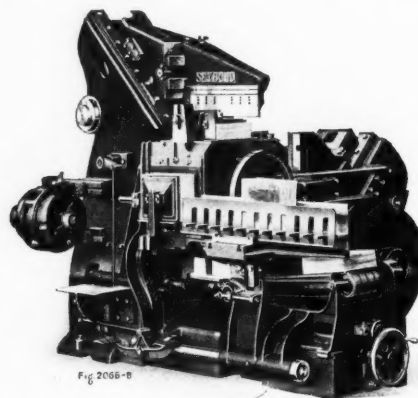
Seybold Continuous Automatic Trimmer.—The work produced on this machine ranges in size from 4 by 6 inches, to 12 by 16 inches, in piles 5½ inches high, twenty-four piles a minute. This machine is capable of handling anything in the line of books, from thin pamphlets of a single signature up to single sewn books six inches thick.

Smyth Automatic Trimmer.—The range of work for this machine varies from 4 by 6 inches, to 8½ by 11½ inches, in piles four inches high. Twelve piles a minute have to our

WHAT IS PROFIT?

"Profit," says *The Typogram*, of Los Angeles, "is that part of the price of anything which remains after all possible costs of production are paid. This includes the raw material, labor, overhead, insurance, taxes, interest, rent and every legitimate or regular item of the actual cost of production."

"In certain circles of radicals, possessed mostly of cold hearts and hot heads, with a scant knowledge of political econ-

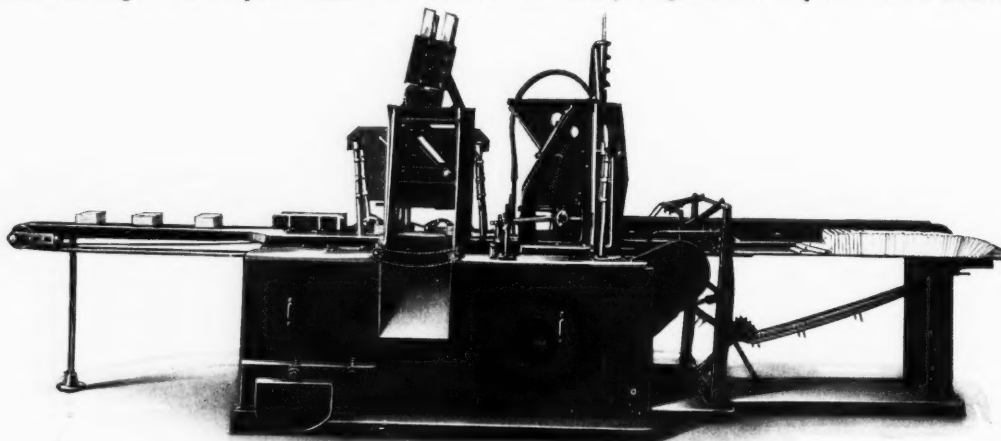


The Seybold Continuous Book Trimmer

omy, profit taking is denounced. It is condemned as theft whenever it enters into the cost of any article. Because of these irrational statements, it is necessary occasionally to point out what profit is and what it is not.

"Interest is not profit. Interest is the wages of capital, while capital is but stored-up labor. Wages is not profit, except that part of it which exceeds the actual and regular cost of living. That part of wages in excess of such needs which can be laid aside as savings is as truly profit as is that part of the price of a commodity which remains after regular cost of production is met.

"Profit is morally justified in every instance — either to a manufacturer, or a dealer, or to labor. It is the reward for excellence of service in any respect. To the dealer it is the reward for keeping on hand, ready for immediate use, any commodity for general consumption. This is a service to the



The Rowe Straight-Line Automatic Trimmer

knowledge been trimmed on this machine, while the manufacturers claim that fifteen piles are possible. In other words, the machine may be said to have an average production of from 4,000 to 5,000 half-inch side-stitched books an hour.

community for which he who serves is entitled to remuneration. It is the best part of the compensation of labor — that portion of his income which helps to lift him above the brute. It is the material basis of civilization itself."

The Printers of Abilene

Part X.—By MARTIN HEIR



CURIOUSLY enough, the printers of Abilene paid little or no attention to the establishment of a new competitor in their field; not that they did not care whether they had the field all to themselves without having to give up some of their work to a rank outsider; nor that they considered Richard Farwell a nonentity who was not to be feared. No, not that; they guarded their interests with the utmost zeal. If Dick had been a business man of experience and standing, establishing himself among them on recognized business principles, they would probably have been kept awake nights with fear that he would take away one or more of their best customers, either by superior workmanship, improved service, or cut prices. As it is usually the case that a new concern is given a trial order or two, out of sympathy or benevolence, if for no other reason, they were prepared to lose a limited amount of work to Dick; but they considered the quantity negligible or not of much concern, especially as they doubted his ability to face the financial storm which sooner or later must reach him.

"There is not much to fear from one who starts in business on seventy-five per cent borrowed capital," said Sam Hilyard one day, discussing the new competitor. "Success would mean that Dick must show a profit on every order, and that he must have a steady flow of orders from the start to meet his obligations. It's not done nowadays in the printing business. He may tide himself over for a while by diverting all his income toward paying off his notes; but this would mean that his credit would be ruined with the other supply people, and that he would have to pay cash for all his needs. So there is not much to worry about."

"Unless he should start to slash prices right and left to get the work," interposed Dick Knox. "The trouble with the printers who start up in business on borrowed capital is that they are tempted to take work at any price to keep the presses running. They seem to believe that money can be made when a press is producing, regardless of the cut price."

"Even that would be of short duration, as he could not make a profit by cut prices; and his financial condition is such, as I said, that he can not afford to produce a single job at a loss. To pay maturing obligations from profits, a continuous profit is absolutely necessary if the business is to prosper. Allowing for fluctuations in the orders coming into the shop, and delays in payments, even under the best circumstances, perhaps not more than one-half of the anticipated profits could be applied on the payment of these obligations. If the profits decrease, which they surely will if he should start to cut prices, the income is insufficient to meet the payments. A note or two may be deferred, which would only add to the creditor's holdings. This is a dangerous proposition. Temporary palliatives may be applied, but, after all, nothing can take the place of a steady profit. When a business is losing ground, the owner can not expect to borrow money on advantageous terms. The lender would require security; the borrower has none to offer. As I see it, there is only one possible outcome—another failure."

But this was exactly what the business men of Abilene would try to prevent, even at personal sacrifice, if their words meant anything at all. They had had their lesson, which they would not have repeated at any cost.

The printers of Abilene had other worries, however, and it is very likely that this may, to a great extent, account for their indifference.

The morning after the meeting in the Association of Commerce, at which it was decided to establish a central estimating bureau of printing as a special service to the association members, the following advertisement appeared in the *Abilene Morning News*:

Warning—The printers of Abilene have combined among themselves to prevent competition and to fix the prices of printing. As this can have no other result than higher prices, and as such a move is a direct violation of the Sherman Act, the printing buyers of Abilene are warned against such a combine. Needless to say, Clark & Jackson are not members of such a combine, nor will they ever become parties to such a scheme or hold-up of the unsuspecting business men of Abilene.

CLARK & JACKSON
601 Main street

Ed Thomas saw the advertisement when he sat down for his breakfast. It was his usual custom to glance through the paper while his wife poured his second cup of coffee; but this morning he took up the paper before he touched his breakfast. His hands were shaking and his lips quivering as he read this powerful accusation. He had expected almost anything but this from Tom Clark.

"What's the matter, Ed?" asked his wife, who at once noticed that something was wrong.

As an answer he handed her the paper, pointing to the ad. "Look for yourself," he said.

She read the ad. slowly, weighing every word. "And you are a party to this combine, Ed?" she queried.

"There is no combine, my dear," Ed Thomas said.

"There must be something, or else they wouldn't dare advertise as they do."

"Yes, there is something, but it is far from being what they say it is." Then he told her what had happened the day before.

But she was not satisfied. She insisted that if everything had been on the square the *News* would not dare to print such an ad. No matter how much Mr. Thomas tried to convince her, she kept on with her objections, repeating time and again that there must be something wrong when it said so in the paper.

Finally he left her with the statement: "If anything wrong has been done, it will be corrected at once."

"I surely hope so," she said.

When Thomas sat down at his desk he found telephone messages from Sam Hilyard, Dick Knox and Mrs. Brewster. All wanted to know what the next move would be. Ed told them all to be at the Association of Commerce at eleven sharp that morning. Again he brought with him Harry White, Jr., and Earl Tandler. "There is an added security in increased numbers," he tried to convince himself.

"What are we to do now?" seemed to be the unanimous question. Outwardly they were calm, but a certain nervousness both in words and demeanor betrayed their real state of mind.

"The pup!" It was the least offensive of all the epithets hurled at the absent Tom Clark, but it seemed to be most effective. It was uttered by Dick Knox.

"We probably will have to start a publicity campaign of our own to counteract the bad impression given by the ad. in the *News*," Sam Hilyard suggested.

"I hardly think so," said Ed Thomas. "I believe that indifference is our most effective defense. Sometimes when I stay late at the club and my wife meets me with a smile, as if nothing has happened, I feel ill at ease and wonder what

she is up to. If, on the other hand, she upbraids me for staying out so late, I know that things are all right. I am in favor of ignoring Tom entirely."

"But this may not be his only attack on us," suggested Mrs. Brewster.

"It probably is not. He may be filling the same space for days—even for weeks. But what of it? He can't do any more harm than he already has done. To a certain extent we are up against it. Newspaper publicity of this kind is bound to create antagonism in the minds of the people. And we can't afford it. It is up to us to take steps to prevent its repetition." It was Sam Hilyard who thus expressed his views.

"What do you have in mind, Sam?" Ed Thomas queried.

"How would it be to again organize a local of the typothetae with a paid secretary? I admit that our experience with the one we had was not of the best. But it surely must be possible to find a man who would be a little more than a chair warmer. If we had one of the right sort he could tend to all these things so that we would not have to spend our valuable time on these annoyances."

"Yes, to be sure, such a man can be found, if we want him and are willing to pay him a fair salary," assented Ed Thomas. "But let us remember that the only object of an organization of this kind is to help the members make money and to keep peace in the industry—not merely to provide a job for some one. If we could find such a man, I would gladly foot the bills. It would mean dollars and cents in my purse, at that. But it would mean a man who could tell us where to get off, if need be; one who could boss us with the same fearlessness as we boss our own subordinates."

"This is also the view of Mr. Brewster," Mrs. Brewster said. "Time and again Mr. Brewster has told me that if our secretary had been of the right kind when our troubles started we would not now be where we are. Although I do not believe it is quite fair to blame some one for not preventing what others do, I can readily see that a secretary with a strong personality and the confidence of the members can do wonders to keep the straying sheep within the fold. I may also tell you that matters are now being adjusted in such a way that Mr. Brewster will be at the head of the General Printing Company within a week; for this happy conclusion of our troubles we are surely thankful to you, gentlemen. If it had not been for your generosity the General Printing Company would have been lost to the Brewster interests. As a little token of appreciation for your kindness, and in view of your offer of coöperation, Mr. Brewster wishes me to convey to you the assurance that he will work with you in anything you may decide among yourselves. He has confidence in your good judgment, and his greatest wish is to again become a respected member of the printing fraternity of Abilene."

Mrs. Brewster, when she had finished her little speech, was fully aware that she had the confidence of all present. She had hoped that this would be the case, because so much depended upon a clear understanding and the good will of those with whom she and her husband would have to work in the future. These were the men who had suffered financial losses because of the foolish acts of her husband; and it was a great relief to her to know that no hard feelings were still lingering against Mr. Brewster. To convince them of the hearty coöperation of the Brewsters was, therefore, a natural consequence. She was fully aware that she had succeeded beyond her fondest hopes.

"We are surely glad that Mr. Brewster is with us in what we do," Mr. Thomas said. "His prestige and that of the General Printing Company may have suffered somewhat by what has happened, but we are sure that when he is among us he will again make good. Do I then understand, Mrs. Brewster, that he will also be with us in an organization with a paid secretary?"

"Yes, sir, assuredly."

"Then, as far as I can see, our only problem is to find the man we need. This in itself is no small problem, however. To find a man in whom we can have absolute confidence, who can pilot our frail craft into a safe haven, is a big task. There are not many of this kind available. As matters now stand he must be a business man among business men. As our representative he must take his seat among the leaders of the city, and as an arbiter he must be fair to all concerned without fear or favor. He must also be a printer of wide experience. We can not afford to dally along with some one inexperienced in our business, no matter how good and valuable he may be in other respects. Has any one of you a suggestion to offer?"

No one had; but Sam Hilyard thought that the headquarters of typothetae should be approached with a feeler. "They would surely be in position to know, if anybody is," he added.

"Didn't they send us our last secretary?" Harry White, Jr., wanted to know.

"Yes, they did," Ed Thomas assented. "But the conditions were entirely different then. At that time typothetae was swamped with requests for secretaries. Every typothetae local wanted one, and they had to send what they could find without prejudice. A large number proved efficient and qualified for their jobs, while a few fell by the wayside. It would have been a miracle if it had proved otherwise. Now, however, it is different. Typothetae work has been stabilized more or less; new material has become available and training has been afforded. The possibilities are that they may be able to at once furnish us the man we want. At least, they can do it better than we can. I believe it is our best bet."

There was no objection, so it was unanimously decided to engage a paid secretary for the printers of Abilene through the good offices of typothetae, the main stipulation being that he should be a business man who could carry himself with dignity and assurance among business men. Salary would be commensurate with ability.



"In the Days That Wuz"—The Usual Saturday Bluff
Cartoon by John T. Nolf, Printer-Artist

The Work of
THEODORE BERGER

Design • Typography • Wood Engraving
Linoleum Blocks



Copyright, 1925, by Theodore Berger



ANNOUNCING THE ESTABLISHMENT OF ALDUS STUDIO
JANUARY FIRST · NINETEEN HUNDRED AND TWENTY-FIVE
AT 417 EAST PICO STREET · LOS ANGELES · CALIFORNIA



IT IS altogether fitting that Los Angeles, exhibiting splendid taste and brilliant appreciation in other fine arts, should set a correspondingly high standard also in the character of its typography. (To further this end, the Aldus [Typographic] Studio has been established by a group of representative men interested in the graphic arts. (The purpose of this institution will be to provide correct & authoritative standards for the interpretation of thought in type, illustration and ornament. (Discriminating advertisers, advertising agencies and publishers ~ who insist upon originality & quality ~ are especially invited to avail themselves of the services of this studio. (An outstanding fact about Aldus typography is that it rarely exceeds the cost of the ordinary. Yet, the results are unmeasurably better. (And in addition to advertising typography the Aldus Studio is offering unparalleled assistance in planning, designing

duction of distinctive editions, brochures, etc.
r to facilitate production & guarantee prompt
, a day and night service will be maintained.
dus Studio will be under the direction of Mr.
e Berger who has established his reputation as

designer & typographer of unusual excellence. His work with such concerns as The University Press, Cambridge, Mass.; Bertch and Cooper, Chicago; The Marchbanks Press, New York, and Pynson Printers, New York, proclaim him as well fitted to give to Los Angeles a typographic service of superior merit.

ALDUS STUDIO is located on the first floor of Graphic
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The telephone number is Atlantic 7347-48



Appreciation for courtesies extended in connection with the publication of the announcement "Papier de Rives" is expressed to Japan Paper Co., New York, and of the linoleum blocks to Mr. George C. Domke, Chicago



PAPIER DE RIVES



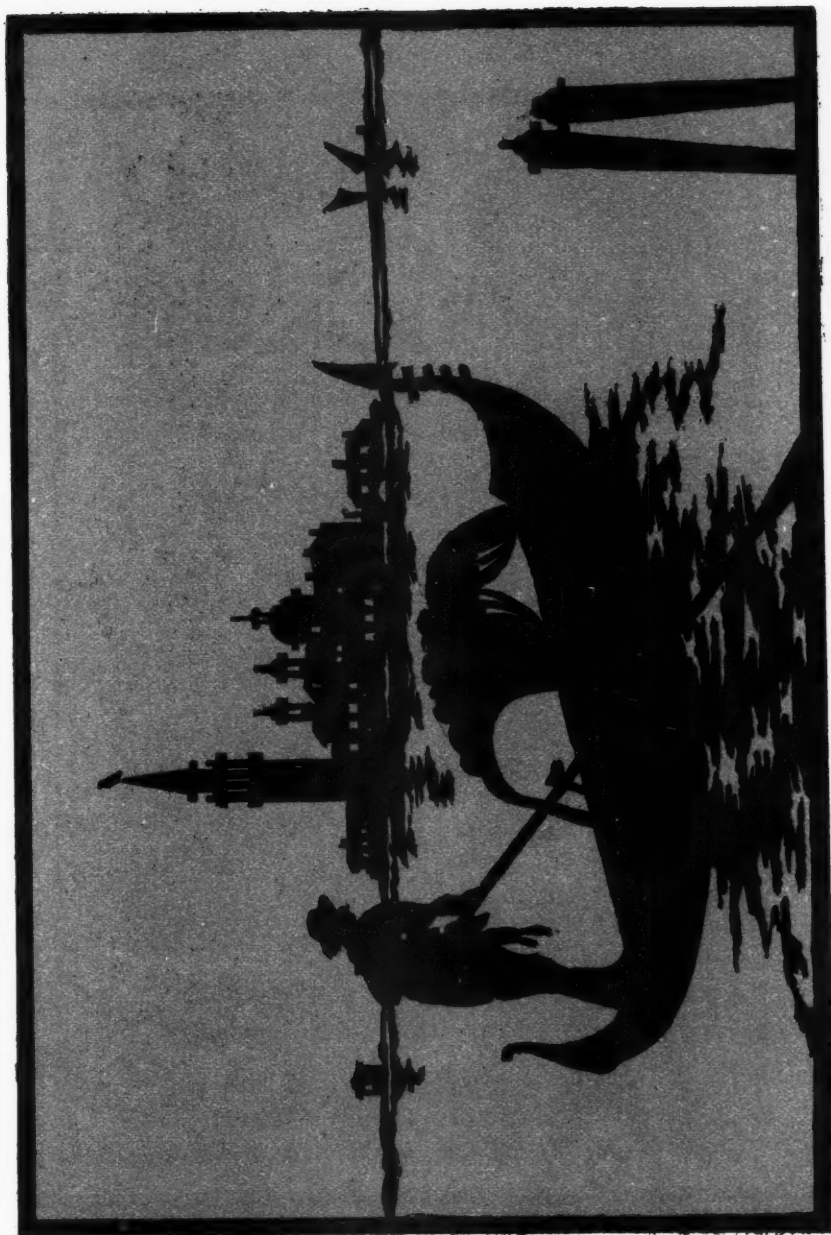
PRANCE is the country from which this attractive paper, mould-made, is imported now in cream or toned as well as in white. It is made with the woven screen and has deckle edges on four sides. The paper bulks about four and a half inches to the ream, or five hundred sheets. Both the cream and white are carried in stock. The size is twenty-two & a half inches by thirty-one & three-quarter inches. When ordering by wire use the code word Digpy. The Japan Paper Company has offices in Boston and Philadelphia in addition to their office in New York. They are importers of highest grade papers from China, Japan, Korea, France, Belgium, Italy, England, Sweden, Spain & Switzerland



God

be thanked for books! They
are the voices of the distant and
the dead and make us heirs of
the spiritual life of past ages.
Books are the true levellers.
They give to all who will faith-
fully use them, the society, the
spiritual presence of the best and
greatest of our race ∞

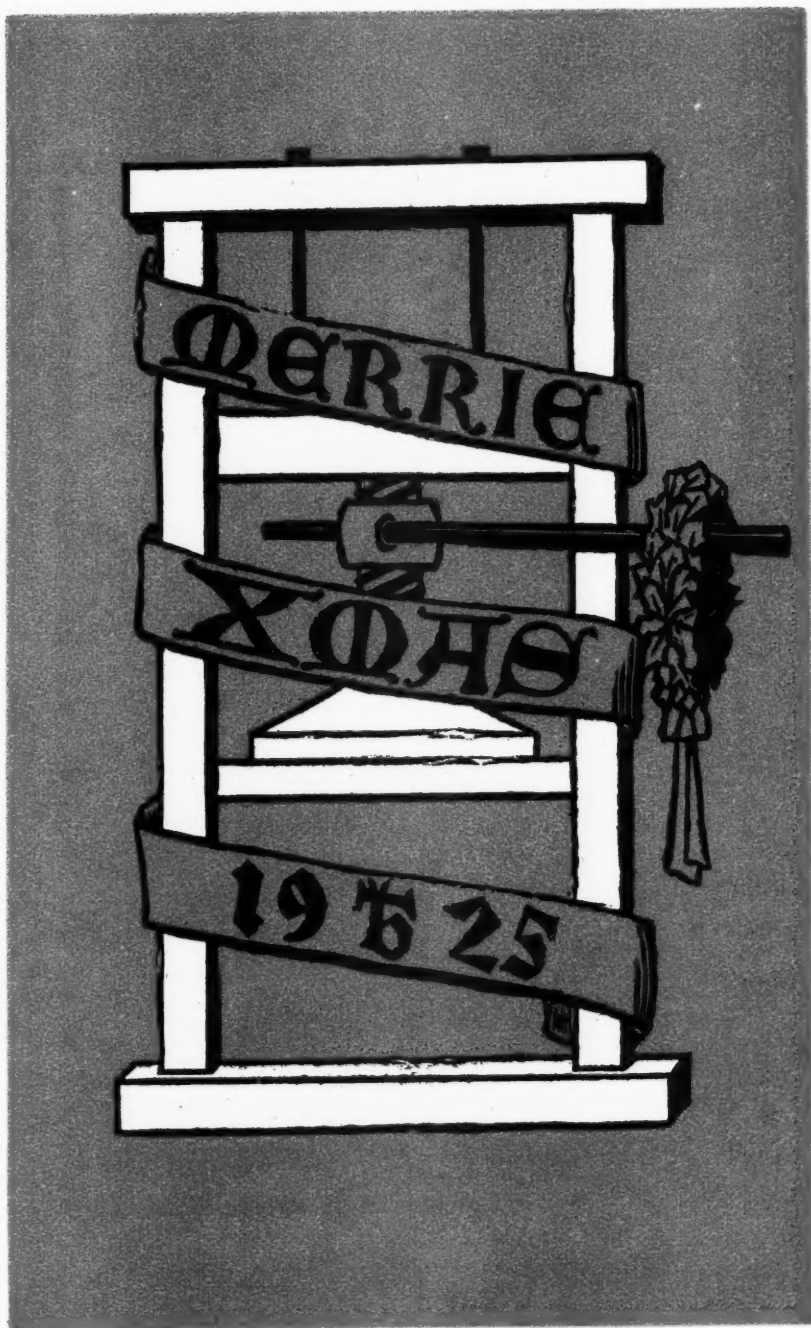
William Ellery Channing



Linoleum blocks by Theodore Berger from half-tone print



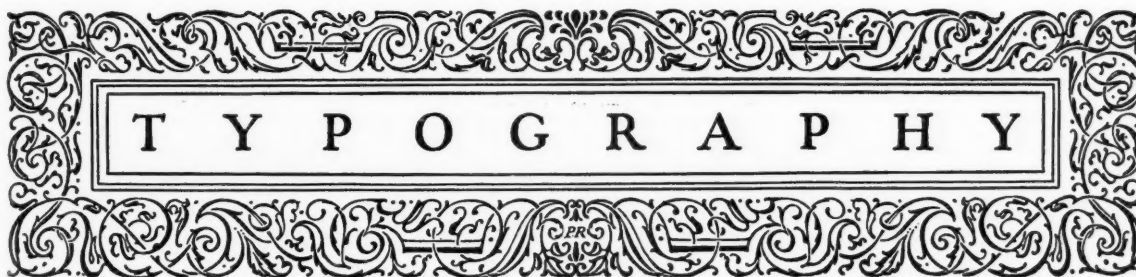
Linoleum blocks by Theodore Berger after a French xylograph



Original design and linoleum blocks by Theodore Berger



Linoleum blocks by Theodore Berger from photograph



By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Consistency in the Distribution of White Space

The subject of white space and spacing is an extensive one; it subdivides into various phases which may be closely or remotely related. An especially interesting angle of this subject is brought out by the title page of a folder-program submitted by one of our readers, which is reproduced as Fig. 1

consider carefully the spacing between the three major lines of Fig. 1, namely, "Texas Independent," "Oil Men's" and "Association." When these lines are considered by themselves—as can be demonstrated effectively by masking the rest of the page—the spacing between them will be found to be

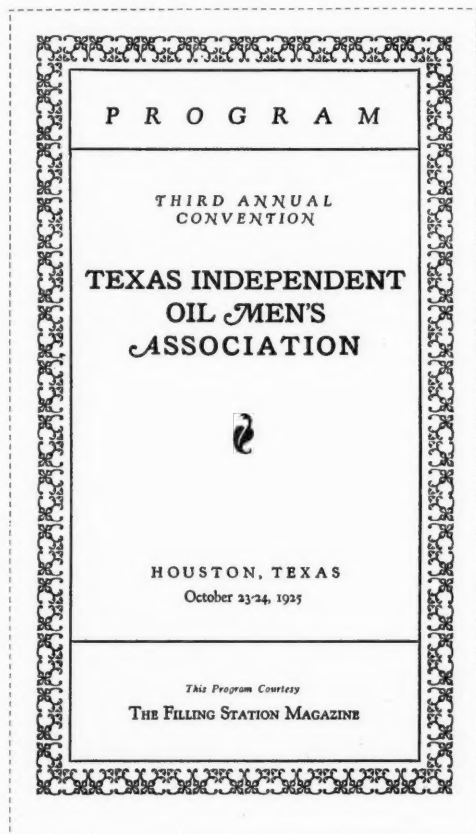


FIG. 1

herewith. The specific point it emphasizes is that white space between groups and lines should bear a relationship to the extent of the white space in the whole form; in short, that where there is ample room inconsistency is apparent if lines in one group are spaced closely together.

For a demonstration of the rule that spacing between lines bears a close relationship to the whole amount of white space,

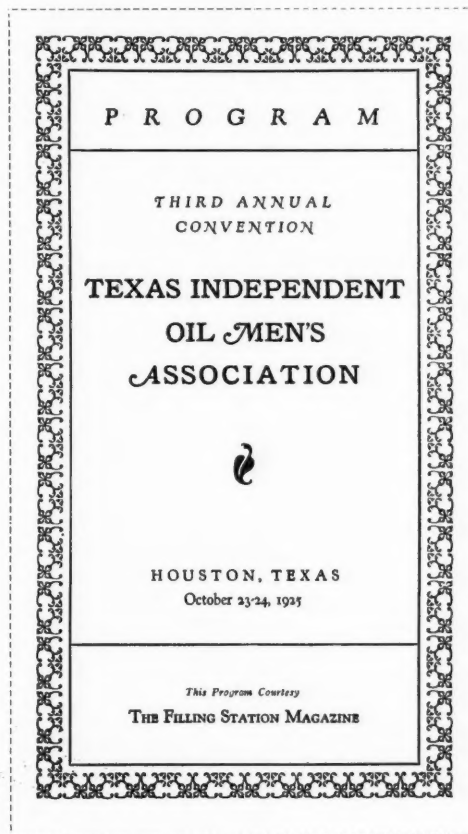


FIG. 2

sufficient. But when the page as a whole is considered, a "huddled" effect in these lines is at once apparent, which proves our point that the amount of space to be placed between display lines should be determined after consideration of the entire available amount of white space.

An open form of this character, therefore, should be consistently open. While there must be modifications of white

space within the form in the interest of emphasis, variety, proportion and interest, variation should not be carried to the point where there is an effect of huddling in one place with extreme openness elsewhere, as in Fig. 1. In text, as, for example, the page of a book or the newspaper column, closely spaced lines are not offensive, because we are accustomed to finding them that way and because, what is more pertinent

The effect of the whole composition is, of course, the important thing. If the cut were to be centered in one or the other respect, without modification, we must disagree with the artist. If this pronounced unit were located as far from the center of the main line and the sheet as it would have to be to center between the two type groups the effect would be worse than as it is—that is, out of center between the two

PHILADELPHIA SPORTING WRITERS' ASSOCIATION

EDWIN J. POLLOCK, *President*
Public Ledger Sports Department
Sixth and Chestnut Streets

JOSEPH P. DEVIR, *Vice-President*
Drexel Building
Fifth and Chestnut Streets

LAWRENCE E. McCROSSIN, *Secretary*
2121 South Thirteenth Street

LOUIS H. JAFFE, *Treasurer*
Evening Public Ledger Sports Department
Sixth and Chestnut Streets



Board of Governors

JAMES A. CAMPBELL
FRANK T. McCracken
M. NEAGLE RAWLINS
WILLIAM H. ROCAP
JOHN A. RODEN

FIG. 3

to the present subject, *such pages are filled out*. The need seems to justify the condition; also, remember, closely spaced lines are in such instances consistent, which, inversely, demonstrates they can not be in an open composition. In a well filled page the lines in question would not appear crowded, even as spaced in Fig. 1. It is possible, furthermore, to conceive of their appearing in a page so closely set—and with so many lines that spacing between those many lines would have to be very close—that the present spacing would appear too wide, proving that the effect of the amount of space is relative. When we get to this point and conceive of spacing as a relative matter—as it is—we clinch the point that space between lines should be consistent with the whole amount of white space.

Fig. 2 is the same form as Fig. 1, only with the lines in question—as well as the two lines directly above, “Third Annual” and “Convention,” which are also quite crowded in Fig. 1—opened out a little. No other changes have been made, purposely, the sole object of these slight modifications—with no attempt to go farther—being to demonstrate that the remedy would make the cure. Thus, there is no question as to what brings about the improvement, as would be the case if other changes had been made. As an aside, it is here proper to interject the fact that the major lines, those around which the discussion has occurred, are rather too low, especially in Fig. 2, where the spreading was done only one way—that is, downward. To have placed it properly would have meant other changes, particularly in arrangement, which would perhaps cloud the main point.

Remember, then, line spacing which seems satisfactory or too wide in a closely knit, well filled page will appear too close in an open composition.

Another interesting point pertaining to white space, from a still different angle, is brought to light by the letterhead (Fig. 3) reproduced on this page. It particularly concerns the location of the circular emblem; in the heading as printed and shown, the emblem is centered under the main display line, which is centered on the sheet. This means it is not centered between the two groups of names, because these groups vary considerably as to size. Our correspondent tells us an artist said the device should be in the center of the space between the two groups, therefore, of course, not in the center of the sheet and not centered under the main display line.

groups. The round device and the main display line are the outstanding features and their relationship more than anything else determines the effect of the whole. What should have been done—if such meticulous criticism were to be showered upon this thing—was to have made both groups of more nearly the same size.

Remember, the effect of the thing as a whole is most important. (The end is more important than the means, so to speak.) If it were essential to set the names of officers in larger type than those of the governors, a compromise might have been made. We refer to the possibility of moving the device to the right a little—say, six points—when it would not appear to the casual eye to be out of the center of the sheet and also more nearly in the center of the space between the two groups. Thus, at a sacrifice of exactitude in one respect—which probably would not be noticed—it might be possible to suggest an effect of centering in both instances; and if this suggestion could not be followed in this particular case it might be used in some other that is comparable.

All of which shows how full of interest and opportunity for thought and study is the work of the typographer. If a good one, he is always striving for perfection in trifles, realizing more perhaps than workers in most lines that it is perfection of details that makes the whole thing perfect.

THE ONE-PRICE PRINTER

Some years ago we were accustomed to see the advertisements of merchants stressing their business policy as the “one-price house.” We do not see it to any great extent today; the merchant has learned that unless he maintains a one-price house the public will soon learn of it and the most desirable trade will not come to him. In every city the best stores are one-price stores. Printers should profit by the experiences of others and build up a reputation for being one-price printers. With known costs, the right price can readily be determined. Knowing that the price is right, that right price should be given to every one. Occasionally a job may be lost by such a policy, but in the long run it pays and the best trade will gravitate to such a plant. “One price—the right price, and one price to all” is a good, safe slogan. Let’s put it into daily practice.
—Ben Durr.

The Value of the Tested Appeal

By DANA EMERSON STETSON



PRINTING and engraving salesmen have a decided aid in selling in the samples they carry. Few things appeal to the prospect as does the excellent printing of well etched plates. Thoughtfully planned typography and master presswork arouse the admiration of even the most uninformed member of the laity. Daily the position occupied by the graphic arts commands more and more respect. That element commonly known as appeal is not defined easily. We seek it in the art museum as well as in the color proofs produced in the modern pressroom. All advertising art must be imbued with the mysterious and elusive element. A printing salesman may spend a whole year calling upon a prospect and placing before him specimens of commendable typographical treatment. He may produce fine booklets and mailing pieces, flawless in their mechanical preparation, yet he may fail to do business with his prospect. The "tested" appeal, the appeal men look for instinctively, is lacking, and even creditable salesmanship fails to accomplish its objective.

It is a comparatively easy task to create good examples of printing, but it is real work to produce a mailing piece that will sell goods. The samples carried by the printing salesman, therefore, should illustrate not only the work of the master craftsman, but the efficacy of a tried advertising appeal. Printing is an art. The printer is a real artist. Art is his heritage. The printer, however, should not feel that his business has been literally forced into the path of commercialism. True, we have examples of lower standards and desecration of the masters in every art: music, painting, literature and the others.

The veritable crux of the matter is that modern direct-mail advertising is exacting the best of the artist, the printer. Direct-mail advertising educates the masses, brings to them new interests in their existence, and makes life truly worth living. Direct-mail advertising of today occupies a high plane and offers to the printer opportunities for the greater development of a worthy craft, opportunities to which he is entitled.

A printing salesman, visiting a glove manufacturer regularly, found himself confronted with the problem of effective pictorial presentation. The prospect had done very little direct-mail advertising, and had not devoted much time and thought to the drawings and plates made for use in his catalogues and folders. Line drawings had been used largely, but these lacked the finesse so helpful in the advertising of such a product. Photographs had been used with fairly good results, but these, too, failed to bring out the necessary detail with sufficient vividness. The salesman gave considerable attention to this problem. The drawings and photographs, as illustrations, did not warrant criticism. They were excellent examples of the work of the artist and the photographer, but advertising appeal seemed absent. The features which hasten the favorable decision of the prospective buyer were not embodied in the reproductions.

Taking his problem to a commercial illustrator who specialized in fine air-brush work the salesman placed samples of the glove lines before him. He explained carefully the suggestions he wished to convey to readers of the finished mailing piece. Drawings were executed according to instructions, in which the fine grain of the kidskin used in the manufacture stood out clearly, and at the same time the idea of soft and velvety "feel" which the manufacturer wished to accentuate was conveyed. Upon reproduction of the drawings, the improvement in pictorial presentation was pronounced. The

glove manufacturer was pleased immeasurably. A direct-mail campaign was prepared and the results surpassed those obtained from previous direct-mail advertising. Later on this same printing salesman utilized air-brushed drawings in a direct-mail campaign for a sporting-goods house, applying his theory successfully in the depicting of footballs, basketballs and other products manufactured from leather.

Another salesman who was calling upon the manager of a department store pointed out an effective remedy for difficulties encountered in the direct-mail advertising of bathing suits. The policy of the management had been to use photographs for purposes of illustration, and much trouble had been experienced in making panchromatic negatives for color separation and in reproducing duotones from the prints. The simple expedient of well laid Ben Day screens solved the problem and improved the appearance of the mailing pieces.

A manufacturer of lighting fixtures desired to issue a folder featuring wrought-iron bridge lamps, and several attractive color sketches were submitted to him. The manufacturer complained that his product was not given enough prominence; as pictured with other pieces of furniture the bridge lamp lacked individuality. There was nothing to lend it qualities radically different from those of the other articles shown. A dummy for a folder with a cutout cover was prepared, the cover representing the glass-paneled door of a living room. The died-out portions suggested the glass panels. By clever color effects, the bridge lamp was shown diffusing its soft rays invitingly through the panels of the door and upon the corner of a table prepared for card playing. Upon being opened, the folder illustrated the correct place for the bridge lamp in the well appointed living room. Its effectiveness lay in the instant appeal of the cover. The finished mailing piece, sent to a group of carefully selected prospects, secured good results.

The tested appeal, then, stands as one of the most adequate selling arguments the printing salesman can advance. A mailing piece which has actually brought good results for some advertiser will carry infinitely greater weight with a prospect than will a fine specimen of printing which has achieved nothing. Here, also, is another reason why the printing salesman should strive whole heartedly to produce really worth-while ideas for direct-mail advertising campaigns. The more ideas he creates and sells successfully, the greater his chances for securing more business.

There is always room at the top for the salesman who can prove the value of the tested appeal. He can command the respect of direct-mail advertisers, and his opinion will be sought in the solution of some of the many problems that arise daily in the direct-mail field. Using as a background the campaigns he has developed successfully, he will soon find that selling is a far more pleasant occupation than he had perhaps previously conceived. Make the most, then, of the tested appeal. If you do not carry one in your sample kit, create one. It will be the "Open Sesame" to future business.

Jones says that the proofreader who insists upon reading two columns of proof at once should have been born twins.

Jones says that every printer longs for a whale of a business, with no waste-barrel Jonah.

Jones says that a plethora of errors in the finished work soon means a paucity of customers.

Jones says that the printer who succeeds in caulking his business leaks is a corking good business man.

The Typography of Advertisements

By A. RAYMOND HOPPER



HAVING permitted me so much space in the October issue of *THE INLAND PRINTER*, to set forth certain somewhat new principles of typography, your editor now asks me to take my own medicine—a thing not reasonably to be expected of any doctor or preacher. I realize that such a course may have rather uncomfortable consequences—to myself. There are but two ways in which I could comply with his request: first, to show the proper way, in my opinion, to apply these principles; second, by showing how others have erred in their management of situations, though I may thereby incite the just wrath of the victims. If I can find in the work of others an application of the principles I dreamt about in my last talk with you, perhaps I can meet the commendable “show-me” of your editor and yet avoid a quarrel with any for criticism.

In my work in a large New York advertising agency I often meet the question, “Is this publication a good one?” It is a simple question, but not always so easy to answer. A publication may be a very good advertising medium, yet not the best one, or even a good one, for the advertiser to use at that time; or it might not be the most patronized medium and yet be best as the next step.

It is not hard to conceive of cases where it would be a mistake to set an advertisement in a type face that would express the chief idea of that piece of copy. In a series of advertisements more might be lost from the purpose of individuality, character and continuity than would be gained by the expression of single ideas. But even there some central thought undoubtedly underlies the whole series, which could well be made the governing factor in the choice of the type to be used throughout. Here is an example:

Just one hundred years ago, in a little New England village, a man started a small business of making carpets, which has grown to be the present Bigelow-Hartford Carpet Company. A lot of things have happened in the world during that hundred years. It is such a long time that few people are capable of comprehending it. But the carpets and rugs this company now produces are an heritage of all that a century includes; they have been a hundred years in the making, and the business acumen of several generations sharpening the sturdy pioneer spirit of inventors and craftsmen is inwrought in the present activities of the company. So when I wrote a series of six advertisements to help visualize the significance of the development of the ages on Bigelow-Hartford fabrics, to express the spirit of the background I chose Cloister Old Style, rather than any other type faces which might have better suited the individual advertisements. At the same time, the desire for a characteristic setting for all six pieces also was met.

The two automobile advertisements present a different sort of problem. There is no “automobile type.” If there were, all car announcements would have to be set the same, and instead of expression we really would have repression, or submersion, or standardization, which is death to individuality. The text of the Studebaker ad. emphasizes “distinctive appearance,” amplitude, richness, brilliance and smartness, the two last implying beauty. It will be seen that the selection of Goudy Bold is thoroughly consistent, being expressive of the same qualities or ideas as the text. The one unfortunate note is in the first line of the heading being set in Cloister Bold italic instead of Goudy Bold italic. While these often are combined, their “personalities” are so different that they

rarely are good fellows, except for their almost equal weight or color. The keynote of the Moon advertisement is different from that of the previous one. Here the argument is on efficiency, talking mechanical details, and the style of the copy is crisp. At first glance many might think there was little difference in general appearance between Goudy Bold and New Caslon—only a little more freedom in the drawing of the serifs, perhaps. But whatever difference there is—and it is quite pronounced when you come to examine closely—constitutes just that difference in type personalities that you

One of a series of ads. of the Bigelow-Hartford Carpet Company set in Cloister Old Style.

discern in people's, even when you can not tell just what makes it. New Caslon was an excellent selection for this Moon copy, but the Goudy Bold headlines were a mistake, being suggestive of neither revolution nor mechanical design. Even from the standpoint of simplicity in typography, a New Caslon heading would have gone better with the text of the same type face.

So, among five cars, one may be advertised as the most beautiful car in America, a second for setting the vogue for its smart style, a third for its abundant resources in power, economy and reliability, the fourth for a rare degree of saving service, and a wonderful ease of riding and driving, and the last may look like a heavy-weight, large and sturdy, with talk of operation, endurance and unusual capacity for performance. The type faces most appropriate to each of these, respectively, probably would be Goudy Old Style for the first, Goudy or Caslon Old Style or Bodoni for the second, the third in Scotch Roman or New Caslon, Bookman Old Style for the fourth, and for the fifth New Caslon, Scotch Roman, or even Caslon Bold, all three being so “capable” in spirit.

THE SATURDAY EVENING POST

Another New Studebaker

THE FOUR-DOOR BROUGHAM

\$1465

4 DOORS



THIS NEW Studebaker Standard Six... (text continues with details about the car's features and price)

THIS IS A STUDEBAKER YEAR

THE SATURDAY EVENING POST

New Conditions Revolutionize Automobile Design



MOON MOTOR CAR COMPANY OF ST. LOUIS, U.S.A.

THE SATURDAY EVENING POST

SANITAS WALL COVERING



Like a great hand raised up against wall cracks

Sanitas wall covering is a new and revolutionary... (text continues with details about the product)

There is a wall covering with qualities claimed to make it very superior to the wall-paper we all have been so accustomed to. It is made on cloth, with a surface of oil colors that can be wiped clean with a damp cloth. The patterns are as beautiful as wall-paper ever was, and as the cloth back prevents cracking, tearing, peeling, blistering or fading, they remain beautiful for years. Cleanliness, sanitation, permanent beauty, strength in the sense of enduring support rather than active power, purity of form, color and surface—these are the things to be expressed in advertising Sanitas modern wall covering. And the type face selected for setting its advertisements does express them—the ubiquitous, ever-popular, graceful, refined, well balanced, virtuous and clean-minded Caslon Old Style. Can you find fault with it? Can you suggest anything more appropriate? I can not. Beside all of which there is the feminine appeal both in the nature of Sanitas wall covering and of Caslon type.

Now let me take the negative side with a few examples, perilous though the trip may be. Whoever chose Kennerley, pretty, dainty, innocent Kennerley, to express the durability and sturdiness of Mirro aluminum ware committed a woeful error. Cloister Old Style would have been so much better. The very name, Mirro, suggests the brightness and cleanliness, the spick-and-spanness that we sense in Bodoni. The artist who devised the trade name got this. His lettering is almost that of Bodoni caps. set aslant. Truly, Goudy Bold expresses beauty, and this ware is beautiful, but Goudy's beauty is not that of pots and pans.

The copy-writer responsible for the Phoenix Mutual Life Insurance Company advertisement has produced a very convincing piece of text on the strength, stability and dependability of the company and the idea of independence for the individual. But these are just the qualities that Caslon Old Style does not express, and that Bookman Old Style or Goudy Bold does. If a sense of efficiency in the businesslike management of one's personal affairs as administered for the family good is the point of emphasis, Scotch Roman or New Caslon would be just the thing.

We get so in the habit of using Caslon Old Style for everything. When in haste or doubt Caslon seems to be regarded as a jack-of-all-trades, a typographical scapegoat. Some printer expressed the popular notion of Caslon when he said, "If you can't set it in Caslon, you can't set it in anything." Of course, a good looking job can be made in Caslon, that will be unoffending, innocuous, impersonal and still be chaste and tasteful. So an artist might paint a blacksmith at his forge, in pastels or water colors, but I can't help thinking that the subject calls for oils with plenty of heavy or glowing color. Caslon is a beautiful face of wonderful adaptability, but it isn't a panacea for all that ails typography. Bishop Berkeley recommended tar-water as a universal specific, but he has few followers now. Let's be wiser in our generation and not abuse the usefulness of Caslon by overworking it.

Would you select a woman, or a man with distinctively feminine characteristics, to sell factory heating equipment, sprinkler systems and pipe fittings? The Grinnell Company's

THE SATURDAY EVENING POST



Again we say: "Date Your Mirro Aluminum"

Mirro is the finest aluminum... (text continues with details about the product)

MIRRO

The Finest Aluminum

THE SATURDAY EVENING POST

McLaughlin's Key Question



GRINNELL COMPANY

If it's Industrial Pipe, let it up with us

THE SATURDAY EVENING POST

SIXTY-FIVE AND INDEPENDENT



PHOENIX MUTUAL LIFE INSURANCE COMPANY

HOME OFFICE: NEW YORK CITY

HARTFORD BRANCH: HARTFORD, CONN.

advertising always interests me. The copy is sincere in tone, convincing, the reported conversations natural and the arguments logical. Three solid columns of ten-point will hold my attention to the very signature. Yet, when they are set in Caslon Old Style I sense a jarring note, as if in the midst of a group of consulting engineers, architects, the company's president and the chairman of the board, a tastefully dressed young lady of evident refinement suddenly entered and began to propound the subtleties of an abstruse problem in factory management. In the example before us the idea of Cloister italics for the headline is not so bad, though the roman would have appeared better able to stand up and talk. In a tight, three-cornered business argument it is better strategy to stand up on two feet than to loll against the door-jamb. But there is a matter-of-factness, businesslike, common-sense alertness to Scotch Roman that makes me feel it would have been an ideal choice in which to have set this Grinnell piece.

Now, hasn't this been enough? Have I made my case? Some who can see will say "Yes"; others who can not will say "No."

And thereby each will show his own temperament, not to be condemned or unnecessarily commended, in either case, but both unmistakably manifesting just that difference in minds that I sense in type faces.

As with Wordsworth's Peter Bell,

A primrose by a river's brim,
A yellow primrose was to him,
And it was nothing more.

So, if all you can see in type is a vehicle for reproducing ideas, we may read with interest the words you set down, whatever type face you use, if it isn't too hard on the eyes. But we will not read or realize the heart-message behind the words you print, because the face tells not it but often something quite different.

Luminous Printing Inks

By ROBERT F. SALADE



LUMINOUS compositions in the form of printing ink are comparatively new and offer the typographic printer opportunities to produce various novelties, including illuminated greeting cards, menu cards (to be used in a semidark banquet room), etc. Special inks of this kind, made in various colors, are being supplied by F. Harrison Glew, a London firm, and it may be that some of the United States printing-ink concerns are in a position to manufacture similar compositions.

The idea of luminous printing inks of various colors came, no doubt, from the successful use of luminous paints which for some years have been applied to clock and watch dials, airplane instruments and similar lines. The luminous paints are made in numerous colors, including blue, white, violet, gray, bright green, yellow-green, silver-gray, yellow and orange. The paint is applied to "outline" printed detail on clock dials, watch dials, etc., by trained girls working with brushes. But there is no reason why the same class of work can not be done with special luminous printing inks on a printing press; in fact such printing is already being done to a limited extent.

It remains for progressive printers to develop new things in the way of printed matter produced with luminous inks. The following notes will show how this can be done: One printer recently originated a series of religious pictures of the kind appropriate for framing. These were produced by the four-color process, but the plates were made in such a way as to allow for an additional printing in luminous ink. For example, one of the pictorial subjects incorporated a Latin cross, and in the final printing this cross was covered with blue luminous ink. At the foot of each subject was a printed line, "Take this picture into a dark room and see the unusual color effect." Quantities of the cards were sold to dealers in religious articles, Sunday schools, and to various religious organizations. This printer also originated a series of pictorial wall calendars which could be distributed by churches to advantage. Sections of the pictures were finished in luminous ink in different colors, and when the calendars were placed in a dark room the color effects of the phosphorescent printing were highly pleasing. On each calendar appeared: "The picture on this calendar will become *self-luminous* in a dark room."

In every case where a greeting card, religious picture, calendar, advertising novelty, or anything else, is illuminated with

luminous ink, the subject should include a printed line explaining that it should be placed in a dark room to reveal its unusual color effect.

Luminous inks, of various colors, printed in combination with regular colored printing inks, offer wonderful possibilities in the production of pictorial greeting cards. The luminous ink can be made to replace the old-fashioned "diamond dust," mica, "gold dust," etc., which adorned the Christmas cards of some few years ago. A "snow-scene" picture could be made truly artistic with the correct application of luminous ink, and when such a picture would be seen in semidarkness the color effect would be particularly beautiful. Other interesting subjects which come to mind are: A church at night-time, the stained glass windows glowing with color; a boat on water during a moonlit evening; the "white way" of a city, taken at night, showing the lights and reflections from them; a night scene of a great ocean liner at sea with the portholes and lights of the vessel.

Menu cards and folders, to be distributed at banquets or dinners, can be made to have special souvenir value by the application of luminous ink to pictorial subjects. There is opportunity here for the artistic printer to sell hotels and high-class restaurants on this menu idea.

HIGH MORTALITY IN SHOWCARDS

A southern manufacturer, writing in a trade journal of recent date, complains of the number of showcards which never go on display, writes C. Mack in *Ink*. He complains that storekeepers use the reverse or blank side for their own ticket writing. Wandering into a suburban store, he saw his showcards (printed in five colors and a most elaborate production) nailed to a box of eggs with "Fresh eggs 34 cents a dozen" lettered on the reverse side. It is difficult to suggest a remedy for this state of affairs, but one manufacturer of my knowledge prints his design on both sides of the card, and when this is impracticable he prints the house slogan in the vacant space. The only real remedy seems to lie in cultivating sense of what constitutes a fair deal to the manufacturer who is endeavoring to help the retailer make sales.

One manufacturer provides his salesmen with a paste pot and a brush, and a hammer and tacks. The salesman requests permission to put up a window sticker or a showcard, and the advertising matter goes into position right away.

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organ," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising in Notion and Novelty Fields

Notions are of many kinds. Our list informs us that there are no less than 29,811 concerns who may be classified as being a part of the notion, novelty, etc., industry or field, a *prospect for every printer*, in other words. This reminds me that this is an appropriate place to interrupt our series long enough to discuss some of the different types of notions having a bearing on the printing business, especially that portion actively engaged in producing direct advertising, or even seriously considering that step.

"We'll try it for a month or two and see what happens." That is one type of notion that spells disaster for many direct-advertising plans. Or, "Let's get out a house-organ for a couple of issues, and if it pays we will keep it up," is another deadly notion. Now and then a prospect will come to you with this type of notion: "We are considering doing some direct advertising. We want you to get up one or two booklets, folders, letters. [Prospects of this type always tell you what physical classification you are to use before they tell you what mental impression they wish to make.] Then if they prove all right, we will keep on. We want to start in a small way and then if the results are all right we will make the sky the limit."

Now and then a spasmodic sales-promotion appeal will prove successful, due to any one of a variety of circumstances.

In general, however, such attempts are abortive. Unless what you have to offer has one of those three keys to mail-order success, novelty, quality or price, in *unusual degree*, the chances are against you. Think of a concern seriously considering hiring a salesman and saying to that salesman: "Suppose you take our sample kit here and go out and make one or two calls, and then as your *sales results increase* we will increase the number of calls you may make, so that eventually the sky will be the limit." Do you suppose that salesman would try it on that basis? Not very often; and the fact that he would not try it does not argue he is not certain of sales ability. The salesman realizes that neither Rome nor a good volume of sales was built in a day. He realizes that it takes time to *impress* some prospects on certain products. He knows little about the concern or its goods, and so would not want to risk his sales reputation on one or two chance calls. In short, the salesman and direct advertising are in the same position; a *plan* is more important than a single effort.

If more printers would say to prospects who talk in these positive terms: "We will not accept the business on any such spasmodic basis," then, as a whole, direct advertising would move up into the higher plane with other mediums.

An example in point is a broadside recently received from MacDonald, Acton & Young, who style their business as

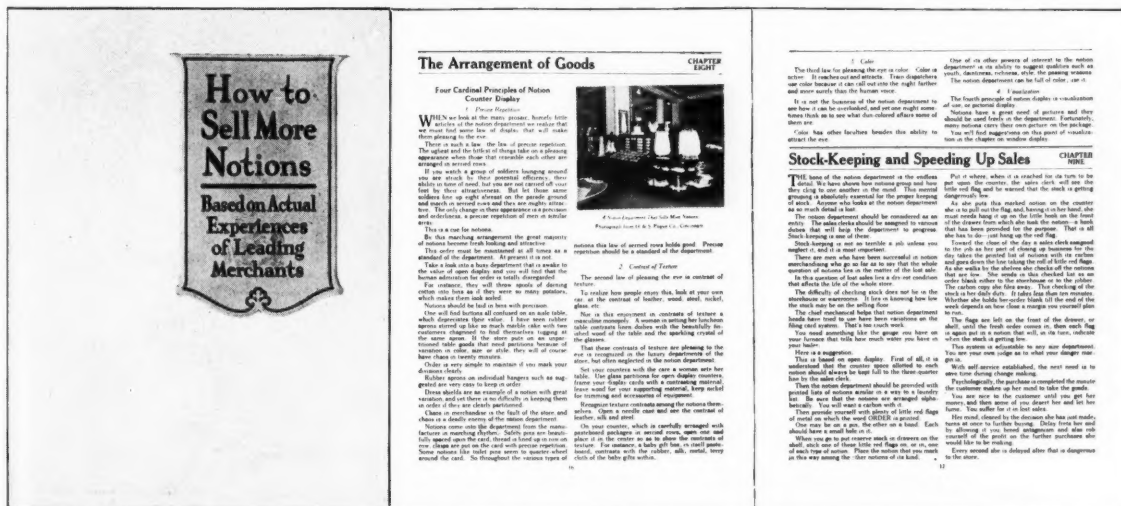


FIG. 1.—The cover and typical inside pages of the booklet used as the "hub of the wheel" in an effective campaign of direct advertising to notion retailers.

"Producers of Printing That Is Direct-Mail Advertising," and who are located in Philadelphia. This broadside drives home to their prospects the notion that spasmodic direct advertising is not the thing. There is reproduced, in facsimile, a letter from one of their customers, C. S. Garrett & Son Corporation, who sell building and roofing papers.

This letter reads, in part:

You started advertising our Raw-Hide waterproof papers about eighteen months ago. In checking up on our sales of Raw-Hide over this period we find at the end of the first six months there was practically no increase in sales over any like period of time. Over the next twelve months we find our sales of Raw-Hide were about forty per cent greater than the previous twelve months. During this time we did practically no advertising except through your company, so we really believe you are entitled to credit for the increased business.

Get that: For the first six months of their advertising there was no increase, but in the next twelve months an increase of forty per cent. Where would MacDonald, Acton & Young have been if they had accepted a spasmodic order for, say, even six months? The case is typical of many, and the producer's own comment in the first paragraph of their broadside deserves wider dissemination here:

An advertising sermon of vital importance to business men is contained in the Garrett letter. We reprint it not only because it tells of the splendid results of the direct-mail advertising we are producing for them, but also because it drives home the fact known to all successful advertisers, that to get results you must advertise persistently.

And now for notions of another type. We shall discuss one campaign in its entirety, as it serves to point out several principles. That campaign was the 1925 direct-advertising campaign of the I. B. Kleinert Rubber Company, New York city, aimed at retailers of notions. As Robert Ruxton so frequently drove home in the American Writing Paper Company series of twenty-four lessons, this particular campaign was "built about a booklet."

Fig. 1 illustrates the cover and typical inside pages of this booklet, which was entitled "How to Sell More Notions," and carried the subtitle "Based on Actual Experiences of Leading Merchants." The first page is a foreword signed by Ralph K. Guinzburg, advertising manager. Chapter III. points out that the first principle of merchandising is "The Selection

of the Notions," and Chapter IV. shows that the "Location of the Department" and the "Selection of the Merchandise for It" form the second principle. At the conclusion we find some interesting facts regarding "What the Kleinert Questionnaire Proves."

The book in its original is 8½ inches wide by 11 inches deep, two-color cover, the panel in red, the overprint of the title in deep black. The paper of the cover is a goldenrod color. The text is one color, black throughout, set in two columns in many cases, though some pages give us the rather long line of 7 inches in eight-point type. Fig. 1 indicates the unique treatment of chapter numbers and titles, from a typographic standpoint.

The booklet is a real service manual. Miss Marie Cary, who had been doing a series of articles for *Dry Goods Economist*, specializing on notions, developed the major part of it. To this were added three articles by Arthur H. Brayton, editor

I. B. Kleinert Rubber Co.

Please send me, free of all charges, a copy of
"HOW TO SELL MORE NOTIONS"

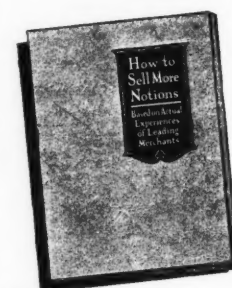
Name _____

Address _____

City _____ State _____

Jobber's Name and Address _____

(This information must be given)



☐ I am not carrying the Kleinert's Line and would like full details and prices.

FIG. 2.—Playing up the "free booklet," one of the ways to speed up inquiries, as utilized in the I. B. Kleinert Rubber Company campaign described in this issue.

of *Dry Goods Economist*. Andrew J. Haire, publisher of the *Notion and Novelty Review*, constructively criticized the finished job. Here, then, was a book that was not just a catalogue; in fact, it was not a catalogue at all. It was something that would serve those who would use it.

Obviously it would have been poor strategy to have broadcasted the book to all notion retailers. Here is a principle that can be followed in every line of business—as a general

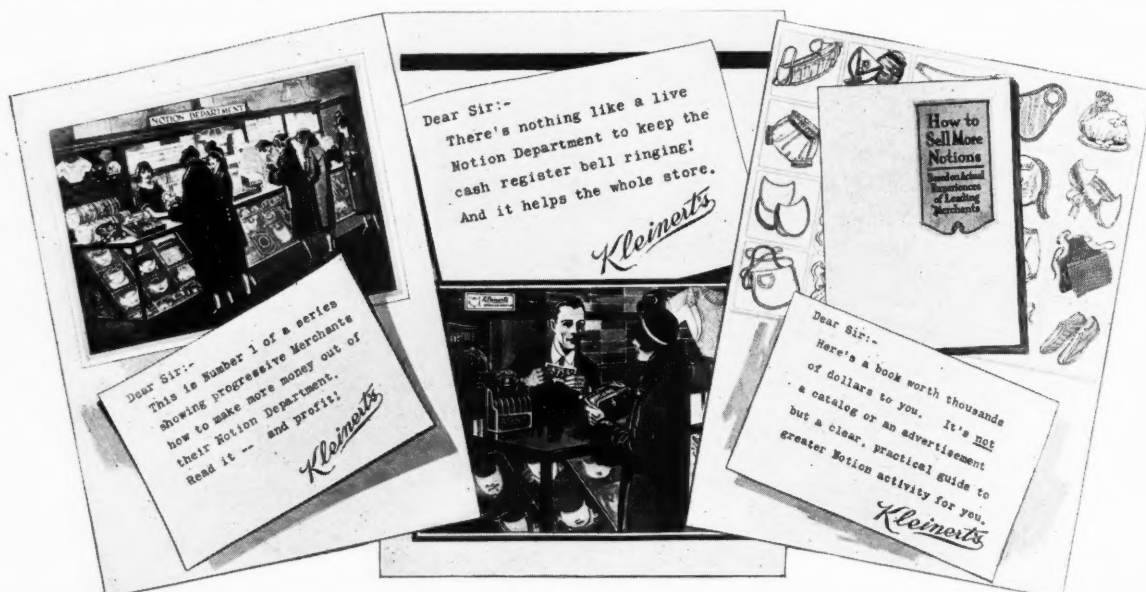


FIG. 3.—The first page of each of three printed appeals in a campaign to the notion field which produced nearly forty per cent inquiries, as Mr. Ramsay explains in this article.

rule a book of real service should be offered instead of being broadcasted. In other words, those in whose hands you wish to have it placed should be urged, yes, even assisted, to ask for it, but they should not receive it unless they will so ask. (Parenthetically, now and then a small interest-arousing booklet may be broadcasted as a means to getting inquiries for a larger and more serviceable booklet.)

"What is worth having is worth asking for," was the basic approach to this problem on the part of the Federal Advertising Agency, who handled the general advertising of the Kleinert account.

Briefly, the aim of the campaign was to find ways and means of making as many as possible of the twenty-odd thousand notion retailers ask for this valuable manual. The Federal

11 inches), while No. 3 is the so-called "giant letter" thought, measuring 12¼ by 19 inches, four pages.

Fig. 3 illustrates the first pages of three of the appeals. Though it is obviously not a letter, note that an approach to the letter form has been carried out on every one of these. No. 1 illustrates at the top of sheet a typical notion department of a large store.

The inside spread of the first piece is captioned: "A Kleinert's Counter Counts Up Profits for Your Store Every Day!" The covers of the publications carrying Kleinert's advertising are reproduced, selling argument to the retailer as to asking his jobber's salesman to show the full line, etc., also a reproduction of a cover of the manual.

No. 2 we find the format changed, as well as the color scheme. Here we have green and black, where No. 1 was orange and black. Observe the care in planning. Here we find the picture is of what might well be a comparatively small notion store. On the third page of this unit we find a novelty. It is a whole page reproducing via the Simplex process in actual colors samples of the many Kleinert products. The second page is captioned: "Kleinert's: a Name That Spells Profit for You!" Again the manual cover is displayed, this time in colors, and a bold subhead, "A Book That's Worth Thousands to You!"

The giant letter (No. 3 in the series) has what are obviously women's footprints walking across the sheet of paper, and the strong caption states:

TURN THESE FOOTSTEPS INTO PROFITS!

Under that, in letter form, set in typewriter type and enlarged to size, we read this message:

Dear Sir:

If a hundred women pass your store without coming in it means a hundred lost sales for you.

For every woman in your town buys notions, and if your notion department is the kind that attracts women you can get them into your store—not only to buy notions but other things as well.

You can make your notion department the drawing magnet for all the notion business from your present customers and besides attract many new customers who now go elsewhere to buy.

How can you do it?

Turn this page—and learn how you can turn passing footsteps into profit!

The broadside bears down hard on the free manual, the main head reading: *Here's the Book That Shows You How You Can Turn Passing Footsteps Into Your Store.* The base line reads: "The Book Is Free—Send for It Today—Use the Post Card."

The fourth brings us a close-up of the manual on a background of line drawings. The main caption says: *This Book Will Show You How to Make More Money Out of Notions.*

I. B. KLEINERT RUBBER CO., 485 Fifth Avenue, New York

FIG. 4.—The announcement slip which advised jobbers of the current activity in the campaign illustrated in Figs. 2, 3 and 5.

agency had in this work the coöperation of James F. Newcomb & Co., Incorporated, specialists in direct advertising, as well as of course the advertiser's own department and the trade journals, as previously outlined.

After an analysis of the problem, a study of what direct and indirect competitors had done in this field, taking into consideration the need for developing as many inquiries as possible for "How to Sell More Notions," the campaign was first outlined as one wherein some form of letter would be utilized in every appeal. Naturally it was early decided that a booklet reproduced on the return postal card would likely increase returns, and this was carried out on all return cards, as Fig. 2 shows.

A five-piece campaign was planned. Nos. 1, 2 and 4 were fixed as four-page letter size (11 by 17 inches folded to 8½ by

FIG. 5.—The "carry through" principle is illustrated here, for you see the display portions of the envelopes which carried each of the pieces used in this campaign.

Here, then, is the campaign, the fifth piece being a "clean-up" letter appeal, first-class postage, according to the original plan, and it went to some 20,000 notion retailers. THE INLAND PRINTER is in receipt of a letter from the advertiser, I. B. Kleinert Rubber Company, stating: "We sent out 20,000 circulars and received 8,000 requests for the book." *Approximately forty per cent returns.* Why? Because it was a completely planned campaign, making use of the basic principle that the more nearly you approach the letter form the better chance of inquiry, mailed to a correct list, with a series of releases planned in advance of the getting ready of the first piece—all built about the booklet.

Nor was the jobber overlooked in this drive either. Fig. 4 shows the type of announcement slip pasted to each of the units when they were sent to jobbers, and in addition to this jobbers were furnished with a portfolio containing samples of each piece, complete, including envelopes, postal cards and the tip-ons.

Fig. 5 shows how the dominant thought of the different units was carried out on the envelopes.

You may not have a campaign to go to the notion field; you may not be seeking inquiries. In either event, though, you will find food for thought in this typical campaign. First, assuming you do seek inquiries, it points out ways and means. It shows the right way to plan a booklet that people will want to ask for and, having asked for it, feel they have received something for their trouble.

Second, if it is not inquiries you seek, the same principles apply:

Be sure to make valuable in the eyes of the reader whatever article it is that you wish to sell to him.

THE RED STAMP VERSUS THE GREEN

Before the Detroit Adcraft Club recently Glenn Muffly in a talk on direct advertising, according to Young & McCallister's *Needle*, asked and answered the question "Which pays best, first or third class postage?" Mr. Muffly has made extensive tests in all his direct advertising work, and his statements are based upon the results of these tests. He says:

Like many other questions, this is best answered by an actual test on the campaign under consideration, but I have found some facts running true to form throughout all of my tests.

Two red stamps will pull more replies than one red stamp. A four-cent stamp pulls fewer replies than a two-cent stamp. If you must put on four cents, use two red stamps. The one-cent stamp pulls less than either the two or the four, but considerably more than the printed permit and a little more than the pre-cancelled one-cent stamp. There is no excuse for using two green stamps—one red one is much better.

This is the order of effectiveness, not necessarily the order of efficiency. You always get more replies by using first-class mail, but not always enough more to pay the additional cost.

You must figure up the sales cost both ways on each particular campaign in order to answer the question of first versus third class mail in your own case. Do not forget, however, that a slightly higher sales cost is sometimes overbalanced by a higher percentage of sales and therefore a higher saturation point. If the cost per sale is exactly the same with first and third class postage it will pay to use first class, on account of the higher total profit from a given number of names on your list.

Then Mr. Muffly gave the results of testing copy and postage at the same time.

The following chart is a tally such as I have made many times in different lines of business, testing two or more pieces of copy and at the same time determining what postage combination is most efficient for the campaign under consideration. The results may be depended upon so long as you keep all other variables out of the plan. You are very apt to go wrong if you carry the results of one test over into another line of business.

COPY	MAILED FIRST-CLASS		MAILED THIRD-CLASS		TOTALS
	Return Stamp	No Return Stamp	Return Stamp	No Return Stamp	
No. 1.....	14	10	11	8	43
No. 2.....	12	6	12	7	37
No. 3.....	21	21	14	10	66
No. 4.....	7	11	6	5	29
No. 5.....	42	22	26	18	108
No. 6.....	18	8	12	10	48
Totals	114	78	81	58	331

With six pieces of copy to test and the four stamp combinations (first and third class, with and without return stamps) we have twenty-four blocks on our chart, and the list must be split into some multiple of twenty-four sections.

Needless to say, the entire six pieces of copy and the four postage combinations must be mailed on the same day to make this test of any value. You must not introduce the variable of time. Comparisons of the totals will show which copy and which postage combination will pay best on the larger mailings to follow.

It is not at all unusual to see one piece of copy pull three or four times as many replies as another. I would never think of mailing a million or two letters without making some test of this sort.

TWO COLORS INSTEAD OF ONE

"Old lamps for new," as Aladdin shouted as he trudged through the fairy streets of our childhood days. "Two blades of grass where but one grew before," as the modern inspirational writer hands it out. And now we capitalize on Bill Eynon's money-making suggestion and say "two colors where but one was used before." Aladdin was a fairy tale; two blades of grass instead of one is a mighty hard accomplishment these cold days; but two colors instead of one is a real practical possibility. You are doing your customer a service when you suggest two colors, or more, where the job can appropriately be printed in two or more colors, and this is often the case. Colors catch the eye. Observe the riot of colors in milady's glad rags. A group of young ones (and these days they are all young) going down the street looks like a variegated flower display. Easy on the eyes; pleasant to look at. Plain black and white printing is all right for office forms and certain other classes of work, but letterheads, envelopes, booklets, circulars and everything that a business man puts before his customers and prospects goes over much more effectively if dressed up in colors, observing, of course, the proper taste in using them. Often a little dash of color, however small, sets off a job amazingly. You owe it to your customers to suggest the use of color where you know it will improve the job. Two colors mean double presswork, and wouldn't it be a grand and glorious feeling to have right now double the amount of presswork in your shop? — Ben Durr.

THE WAYS OF GENUINE SERVICE

There are printers in any large printing center, such as San Francisco, who are sent for because they have a genuine service to offer. These printers never advise sulphite bond when Old Hampshire or Strathmore is more appropriate; machine composition to save the cost of work that properly should be hand-set; running a piece of printed matter in one color where two or more are better. The reason they are recognized as being in a class by themselves is because they have a standard below which they would never consciously allow themselves to go. They have discovered the truth that it is easier to sell what ought to be done rather than to deceive a customer into paying for something that is not best suited to his requirements. Fine printing does not exist in the mind of one who stoops to offer something merely because it costs less.—*San Francisco Printer.*

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

MELBOURNE PRINTERS OVERSEERS ASSOCIATION, Melbourne, Australia.—Except for the fact that the illustration and poem on the inside of the front cover are placed too low, the program menu for your annual dinner is excellent. It is very interesting in appearance, and the presswork is the finest.

I. L. WIMBERLEY, Jackson, Mississippi.—The work submitted is not bad, yet by no means high

weak. The "value" of all colors in a form should be the same; where the color is relatively light the items printed in it should be relatively heavier. There should not be the effect of one color being heavier than another, in which respect the colors of this folder are badly out of gear.

JOHN SINGLE PAPER COMPANY, Syracuse, New York.—The blotter, "What Sort of an Impression Does Your Printed Matter Create?" is clean and

decidedly effective, due to a very large extent to the chaste typography and liberal white space.

JOHN ROBERTS PRESS, LIMITED, London, England.—The program-booklet for your Third Annual Outing is very satisfactory, although hardly high grade. The cover design in gold over a deep blue panel on white stock is effective, though the design is placed rather too high on the page. Take one cover and cut out this panel. Then try moving it



ROBERT G. MARSHALL LETTER CO.

451 SOUTH DEARBORN STREET • CHICAGO

Telephone WABASH 8922

"The Personal Word"

Spicy-looking letterhead design in which the slogan line, "The personal word," is given appropriate character through its simulating handwriting.
By Robert G. Marshall Letter Company, Chicago.

grade. The types are not of the better grade, which is the first and most important fault with the typography, but you express a tendency to use ornaments more than we consider is desirable, especially rules in an ornamental way, in underscoring and as cutoffs. White space makes a better division than rules, all things considered, and it is foolish to emphasize lines by underscoring that already stand out above all others in a design. We consider the group titled "Art" on the blotter about your equipment of automatic machinery should have been set in the form of a rectangle to conform with the shape of the panel in which it appears. The whitening out of this panel is very poorly proportioned and of displeasing shape, while the band of linear border, the rule in red and the "ding-bats" at the end of the line in question clutter up and disfigure that portion of the form. White space would have been far neater and far more effective from a display standpoint as well. If the body matter of the blotter, "Printing," at the top of which your card is placed at an angle, were in roman instead of italic and were printed in a color that would afford a better contrast against the blue stock than the brown used—thereby improving both the appearance and legibility—that piece would be good. You will notice that only two colors are used on it and that the ornamental features are modest in character and extent, and that they do not dominate. One can easily use too many colors, which in effect is too much ornament, and the fact that the blotter last referred to is in only two colors and the effect not spotty and diffused—as it is in consequence of the distribution of the colors in some of the others—is another mark of its superiority. Made-up initials, like that of the blotter "Performance," are not nearly so pleasing or effective as a plain letter of proper size would be. In making up decorative initials from type, rules and ornaments failure results ninety times out of a hundred. Colors are badly used on the folder, "A Chat With You." The red is too deep and of a purplish cast; the effect would be better if it inclined toward orange, while the brown used for the illustrations is too

THE HARBOR PRESS, INC.
• TYPOGRAPHERS AND •
PRINTERS OF FINE BOOKS



*Today, more than ever before,
there is a growing demand for
privately printed books. With
this thought in mind, Roland A.
Wood & John S. Fass have or-
ganized the The Harbor Press
for the production of such books;
together with a complete typog-
raphic service for the compo-*

First page of dignified and characterful announcement folder, the body of which is in Original Old Style Italics. Hand-made toned laid stock with deckle edges, in connection with the characterful types, creates an impressive and uncommon appearance. By the Harbor Press, New York city.

down the page on the blank back cover and you will find it looks best about half or three-quarters of an inch lower than where you printed it. The evenness of spacing the groups of the title page makes it appear monotonous; italic, furthermore, should not be used wholly in capitals as they are on this page. One should avoid equality of spacing between groups and should strive for pleasing inequality, which means variety, interest and—if done right—good proportion. The center spread containing the "Menu" and "Toasts" pages is excellent, the effect being dignified and pleasing.

HERALD PRINTING COMPANY, Marshalltown, Iowa.—As work of the kind goes, your program and prize booklet for the Fair is satisfactory; in fact, better than average. There is a rather displeasing contour around the lines of the cover, due to the great length of the first of the main display lines and the shortness of the other lines, which are also too nearly equal in length. The lines should grade down, which doesn't mean taper regularly one line after another—the form need not be a pyramid. The display line is quite too low on the title page, being below the actual center of the page, whereas it should be above the center. The fact that the display of advertisements throughout is composed in one face, Century Bold, is a mighty good point. In work of this sort it seems customary to employ forty-eleven kinds of type, resulting in a mongrel effect.

LINCOLN ENGRAVING COMPANY, Lincoln, Nebraska.—Your letterhead is beautiful; the colors are pleasing and it is wholly appropriate to your business. Featuring artwork and engravings, the use of which is promoted by the suggestion your letterhead affords, it ought to develop business, something you possibly didn't expect of it. It seems certain to suggest similar treatment of the letterheads of some of your prospects and customers.

J. E. PRAMER, Delavan, Wisconsin.—The cards submitted are very good. The one for Bracket, on which the word "Taxi" in large Cooper Black is printed in light blue under Mr. Bracket's name in black, is especially interesting. The other card, which, by the way, contains too much copy, is

well arranged, but lacks complete effectiveness because the type faces are not very pleasing. You have done the best that seems possible with the copy and type equipment at your disposal.

NATION PRESS PRINTING COMPANY, New York City.—The folder, "A. H. B. Signing Off," is very good indeed.

LAWRENCE PRINTING COMPANY, Greenwood, Mississippi.—Pages, your house-organ, and the several small folders submitted are excellent.

The Lebanon Reporter, Lebanon, Indiana.—Mr. Gillette has done unusually well in the arrangement of the letterhead for the Country Club Park. We should like to reproduce it, but the fine rules in light orange would not show up well.

ROBERT L. KERN, Belleville, Illinois.—Under the circumstances, your having attained the age of 21 and having been advanced to journeyman compositor, we regret the fact that your package of specimens has been inadvertently mislaid and their

to the group above, but the heading is very good otherwise. Except for the fact that the buff tint is too weak for display lines, etc., the folder for Liberty boxes is very good. The arrangement, which was difficult, is quite satisfactory.

INTERNATIONAL TYPOGRAPHICAL UNION, Indianapolis, Indiana.—"Typographical Terrace" is a handsome booklet, descriptive in picture and story of the new headquarters home of the international offices. The building, a magnificent and beautiful

Mason Piano Company

PIANOS · PLAYER PIANOS

12 MAIN STREET · TROY



TELEPHONE MAIN 1518

Striking, yet wholly appropriate, letterhead design from a portfolio of specimens issued by the Parsons Paper Company, and executed by Currier & Harford, New York City. Original in black and orange.

THE FORWARD PRESS, Madison, Wisconsin.—No one can do good work with type such as you have. Old faces that were out of date in 1900 are used for the specimens you submit. Whatever suggestions we might make for improving the display and arrangement would be of no benefit so long as you must work with your present equipment.

THE FOSS-SOULE PRESS, Rochester, New York.—"Bel-Air," the real estate folder, similar in format to the conventional railroad folder, is effective publicity. The typography and presswork are of equal merit, the latter especially. The duotone plate on the title page looks unusually well, especially considering that you were unable to slip-sheet the work. Halftones throughout are cleanly printed and unusually uniform; in short, the job is A-1. "I'm Introducing Myself," announcing your installation of one of the new Miehle verticals, is an effective and attractive folder. The effect of liberal

mention so long deferred. It isn't too late to congratulate you on those accounts, as well as on the very good quality of the work. Indeed, the typography is of a high standard and the display is both interesting and effective. The initial on the blotter, "Distinctiveness," is quite too small, however, for an initial of this style in connection with a large display line. The "Thank You" folder is clever, while the "15 Reasons" mailing-folder is unusually effective in both display arrangement and whitening out.

J. W. DAWSON, Louisville, Kentucky.—You ask what is wrong with the very attractive and quite effective stuffer, "Right Quantities Save Money," set in Kennerley. There's nothing at all seriously wrong with it. We, too, should like to know why it did not get as much as honorable mention in the local contest, the three prize-winning entries of which we have before us. Yours is superior in

residence, seems quite apropos for the offices of the officers of the craftsmen in the "art preservative of all arts." A shoddy booklet would be anything but representative of the craft and of the building.

STEVENSON & FOSTER COMPANY, Pittsburgh, Pennsylvania.—Your advertising folder, "Printing Progress," on the inside spread of which the advance of printing from 1820—when William Foster established the little shop out of which your plant has grown—to 1925, is an interesting one. It is effective from that standpoint as well as because of the excellent workmanship, which should be apparent even to laymen. Except for the heavy rule above the figures "1820" on the title page there is nothing of any consequence to criticize about the whole piece, the presswork being unusually good.

C. WOLBER COMPANY, Newark, New Jersey.—All the specimens you submit, including your house-

SPECIALIZING IN OLD MASTERS AND RARE TAPESTRIES

Rembrandt Galleries

702 FIFTH AVENUE
PHILADELPHIA

Another fine example of letterhead composition from the Parsons portfolio, for which Currier & Harford deserve considerable praise.

white space, a clean-cut type and good presswork in combination is gratifying.

THE PLAINS JOURNAL, Plains, Kansas.—The cover of "The Plainsman," 1925 high school annual, is unique, effective and pleasing. The colors are especially attractive and the only suggestion we have to make regarding it is that the design is rather too high on the page. The text pages are well arranged and the typography is as good as the type. The presswork is not bad; in fact, it is quite good considering the grade of presswork customarily coming from such small places as your town. Some of the photos were poor, which affects the pressman's result; the eyes, noses and mouths of many of the girls in the glee-club group are lost altogether. You should look into such matters carefully in advance, as they affect your own work adversely in spite of anything you can do, once you get the plates on the press. We regret the advertisements are set in Condensed Cheltenham Bold instead of some standard light-face roman of regular shape. The face used does not create the effect of dignity a publication of this nature should reflect.

every respect to those winning second and third place, which do not compare with it at all. It is far more attractive, better arranged and in far better type than the one awarded first prize, too. Publicity value must be considered alongside of typography and beauty of ensemble, in which respect only the one awarded first place might be considered to compare with the one you submit, beside which this first prize winner appears crude and commonplace. In short, yours is much superior from a typographical standpoint to the one given first place and we'll have to be shown wherein the latter is better from an advertising standpoint. We are not afraid to go on record with the statement that if we were to rate the four, the one in Kennerley that you submitted would get our vote for first honors.

THOMAS TODD COMPANY, Boston, Massachusetts.—The Marion Boardman Reed folder is beautiful; handsomer typography and better printing are out of the question.

WAGNER PRINTING COMPANY, Freeport, Illinois.—The italic line in red on your letterhead is too close

organ, *Impressions*, and particularly the Cadillac folder, "The Tool Room," are exceptionally high grade.

SAMUEL E. LESSER, Chronicle Press, Orange, New Jersey.—The work you submit is attractive, as it has always been heretofore. It is also unusually interesting, largely as a result of clever use of typographical ornaments. Such extensive use of decoration on the part of the average compositor would result in cheap and gaudy effects—but in your case it is different. Your personal letterhead, printed on soft blue paper in blue and red-brown, is especially handsome.

E. J. LALONE, Worcester, Massachusetts.—Specimens submitted by you, executed in the composing room of the Davis Press, are high grade in every detail. Some of the dinner programs are among the most beautiful examples of that kind of work we have ever seen. Your work effectively demonstrates the possibilities of simple layout and display when the work is sensibly and simply composed, and particularly when type faces are of pleasing design, as they are in every example you have sent us.

JACK PENN, Houston, Texas.—Your program for the convention of the Texas Independent Oil Men's Association is quite satisfactory, but we can see where it would have been much better if printed in two colors, as you suggest you wished to print it. The first line of the major display group on the title page is too long, and, with so much vertical space available, we suggest a rearrangement with the first line "Texas Independent" made into two. The lines of the major group, furthermore,

higher on the cover? It is just a little too high on the cover, but the location is far more satisfactory there than as monotonously placed on the title page. The general effect of the typography of the inside pages is too strong for a book of this nature. There was ample room for the use of a larger size of type for the body matter throughout, as the type pages, despite wide spacing between paragraphs and around subheads, is quite short in proportion to the paper page. We suggest a lighter

latest consignment being the design of the cover for the hand book of Trinity University. This page is not only neat, but has considerable character. You make effective use of linoleum tint blocks under halftones and we do not believe there is anything you could have done that would add so much to the appearance of work in proportion to trouble and expense.

THE ARTCRAFT PRESS, Naperville, Illinois.—Specimens are of the best quality in all respects.

THE NATIONAL BANK OF OREGON PORTLAND · OREGON

CAPITAL \$3,000,000



SURPLUS \$10,000,000

Dignity is the outstanding feature of this handsome bank letterhead and the second color used, light blue, has its appropriate significance, too.
By Currier & Harford, New York.

are somewhat too closely spaced, especially in view of the amount of white space elsewhere; in fact, everything else about the page is open. The ornaments on pages two and three are too large and create a bad effect, which could have been overcome in a two-color job, when, obviously, these items would have been printed in the second and weaker color. The matter on page three should have been set in narrower measure to balance the white space of the page to better advantage. The type groups crowd the border at the sides decidedly, whereas the white space vertically is out of proportion. Page four looks neat, though, of course, the leaf ornament under the heading is too heavy, just as on pages two and three.

SAM GOLDSTEIN, Brooklyn, New York.—Despite its atrocious appearance the *Colonial Daily Broad-cast*, a broadside mailed daily to the salesmen of the paint concern represented, undoubtedly had an influential effect from the standpoint of publicity. Composed seemingly without regard to taste, in various unrelated type faces that are as bad in

line under the running head and a color for the subheads, especially since the Bodoni Bold, in which these headings are set, is quite too heavy in relation to the body. Back margins are too wide and the front margins too narrow. We suggest that you follow the plan of graduating the size of the margins from the back to the top, to the front, to the bottom. The band of border under the running head on the text pages looks bad and without reason on the final page, which aside from it and the imprint is blank. The presswork is good; in fact, the cover design and the printing are considerably better than the typography.

L. McCROSSIN, Philadelphia, Pennsylvania.—The letterhead for the Philadelphia Sporting Writers Association is very good indeed, especially considering the long list of names included in the copy. We must disagree with the artist who suggested that the cut centered under the main display line should have been centered between the groups of names at either side, and below the major line. In the position he suggests, the design would appear much

Your letterhead, the type matter of which is printed over an ornament in a light tint—which it just fits—is a pleasing and effective novelty that has dignity as well as interest. The colors are very pleasing indeed.

J. D. WOMACK & Co., Norman, Oklahoma.—We admire your work very much; it is sensibly composed in some of the better-grade type faces; so good in fact that we are not surprised to find that you have customers as far away as Arizona.

R. W. WEBER, Terre Haute, Indiana.—Because of its informal treatment your business card is quite interesting, and it is also well arranged, but we consider the size is a little too large. The same form in a smaller scale would have been a great deal better.

HOWARD PARKER, Sanford, Florida.—Most of the specimens you submit are thoroughly satisfactory. The lines of the letterhead for the Sanford Garage are too closely spaced, however, and some of them are set in larger type than they should be, especially considering the fact that there are

EDUCATIONAL ENDOWMENT FUND MASSACHUSETTS INSTITUTE OF TECHNOLOGY CAMBRIDGE A MASSACHUSETTS



Despite the large sizes of type used this letterhead is given dignity through the inscriptional style and the chaste style of type used wholly in capitals. The form is wholly in keeping with the nature of the subject. The original in brown and black on white laid stock of fine quality is especially handsome.
By Eric F. Hodgins, Cambridge, Massachusetts.

design as they are inharmonious in form, the broadside has an atrocious typographical effect. The cleverness of the idea from an advertising standpoint justified far more attractive typography, and let us tell you that a thing doesn't need to be inharmonious to be strong. There are handsome bold-face types, just as heavy and strong as any you used in these "fliers."

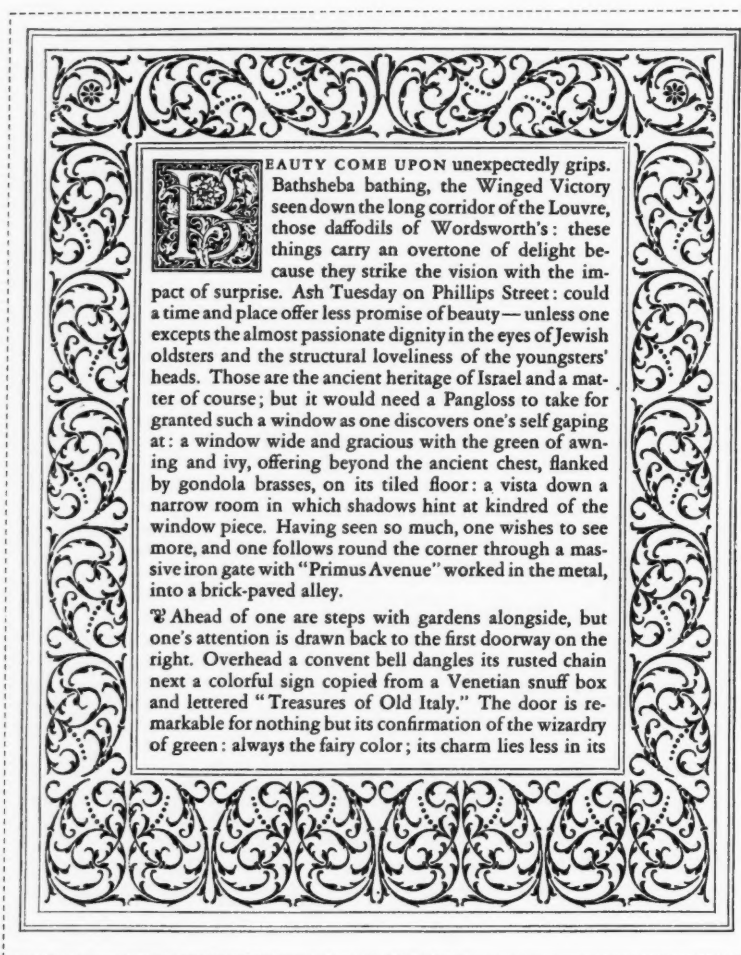
HERALD PUBLISHING COMPANY, Albany, Georgia.—The cover of the Kiwanis convention booklet is handsome and is executed in fine fashion, although the lettering might easily have been much better. We consider the title page, which is printed from the same cuts as used on the cover, quite too strong, as the inside stock is much lighter than that of the cover. The group is also placed quite too low on the title page. Why practically center the design on the title page when it is so much

more out of balance than it does as printed; in fact, it would appear very bad, whereas it doesn't now seem displeasing. The important thing is that balance in the design as a whole shall be good. The fact that you used a handsome type face, Cloister Old Style, which, by the way, is especially good on a heading of this style, is as commendable as the manner in which the heading is laid out.

R. R. DONNELLEY & SONS COMPANY, Chicago, Illinois.—"The Primer of Undivided Responsibility" is one of the handsomest and most impressive pieces of printer's advertising we have seen. The color and artwork throughout are not only apropos but especially beautiful, and the presswork is of the best quality.

MIDDLETOWN PRINTING COMPANY, Waxahachie, Texas.—Your work continues high grade, the most interesting and attractive piece of work in your

so many lines in this heading. The blotter, "Sanford Will Be Just What We Make It," is not up to the standard of the other pieces, although arrangement and display are satisfactory, because the type faces are not attractive ones, the condensed block-letter type being especially unsatisfactory. Furthermore, the color effect is quite too warm. We grant, of course, that the piece is mighty strong in attention value, but to give it more of that quality than necessary at a sacrifice of those qualities that invite reading and make reading easy is wrong. The leaflet for the Chamber of Commerce is quite effective; the figure, the head on which is our terrestrial globe showing most of the western hemisphere and part of Europe, is clever because of the manner in which eyes, nose and mouth are sketched in the space representing the Atlantic Ocean.



Page from handsome folder by the Thomas Todd Company, Boston, Massachusetts.

W. ASKEW, Lancaster, England.—If a little more ornamental than we like, the specimens you submit are nevertheless very good, due largely to their effective and informal layout and to excellent judgment of display values. Cut down a little on the amount of rulework and use the ornament case less frequently, and we are sure you will like your work better.

FLOYD A. MARTIN, Columbus, Ohio.—The effect of novelty characteristic of much of your work gives it value because of the greater interest it is sure to arouse. Such effects can not be expected to result from conventional arrangements, which, however, are safest and surest of a good result. The fact that the work is tasteful, not the least bit gaudy or having an effect of being overdone means additional value, too. Most typographers fail when they depart from the beaten path of conventional, centered arrangements, hence the emphasis we give the importance of simplicity. The "Season's Greetings" leaflet of the Bash Letter & Printing Company is unusually pleasing, the colors being especially attractive. The statement for Stanley Vandervort is striking and also unique, although the green is just a shade too strong.

THE PRINT SHOPPE, Cincinnati, Ohio.—All your specimens are excellent typographically and have the additional quality of being interesting and novel as well. The novelty blotters are particularly effective. We are reproducing a folder title page which is suggestive of an interesting way in which you avoid the commonplace.

C. P. ANDERSON, San Francisco, California.—Your specimen book showing type faces furnished by the Cossitype-Foundry-Typographers is in general quite satisfactory, the typography being especially good. Margins are not in keeping, however; they are very bad, the back and top ones being too wide, and the front and bottom too narrow. You

have some good faces, but with the beautiful Italian Old Style in normal proportions, why do you feature the wide? The regular is fully wide enough, and much is lost by the extension of the face into the wide. Garamond or Kennerley would have been a much better buy for you than the Italian Wide.

O. D. BACKUS, St. Louis, Missouri.—Considering that the specimens you submit are the work of students, they are commendable. The form for *The National Accountant* is poor because the whiteing out is not well balanced; the lines at the top are too long in relation to those at the bottom. Again, the lines are not well arranged according to sense: The words, "The National Accountant," should occupy a line; "of New York" should be set in smaller type and centered underneath the name of the paper. The division of "Editor-in-Chief" is also very bad. The catalogue envelope for THE INLAND PRINTER is too weak in the middle of the panel and the slogan is not at all well arranged, as witness the wide spacing between words of the first two lines and the fact that only one word, "World," appears on the third line. Some arrangement of this slogan should have been made that would avoid such wide differences as exist in the length of these related lines. The use of points to fill out lines, as in the third line of the group referred to, may be all right theoretically, but it doesn't work out in practice. The effect desired is not attained because the points are so much smaller than the letters that the appearance is not materially changed from what it would be if there were nothing whatever at the ends of the short line. The extra-condensed capitals used for the titles in the panels of the "Contents" page of *The Linotype Bulletin* is not only inharmonious with other display of the page but difficult to read besides. Mr. Behring's card for Druckers is the best specimen of the lot, although the

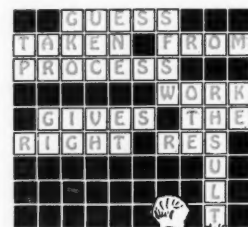
irregularity of the address lines at the bottom should have been avoided in some way. The card for The Charles Harding Company is too heavy at the top, as is also the one for the Royal Paper Company. The major line of a business card should be only slightly above the center, never so high as on the Royal card.

HIRAM E. TUTTLE, Osage, Iowa.—One doesn't have to go to the metropolis to get fine printing and typography if he lives at Osage; he can get it right at home. The many specimens included in the package recently received from you are representative of the finest in typography and printing, and you have some of the finest type faces available today, which contribute their part—and a considerable one—to the excellence of your work.

VALLEY PRINTING COMPANY, Eugene, Oregon.—In arrangement and display your blotter, "Our Phone Number Is 470," is quite satisfactory; in fact, the white space is distributed in an unusually effective way. The printing is so poor, however, as to offset the good typography, many of the letters being filled up; the form as a whole is over light and too heavy in spots. The circular "Coats—Hats—Dresses" is printed much better, but the type at the top is crowded too closely in relation to the large amount of open space lower down on the page.

MICHAEL M. MOHN, Lancaster, Pennsylvania.—Specimens included in your latest package are excellent. Good type faces, simply and pleasingly arranged, make even those forms that are usually considered of little consequence stand out as representative of the best standards.

THE WILLISTON PRESS, Washington, District of Columbia.—Your work scores high, the announcement "Our Christmas Cards Are Ready" being especially pleasing. Old English and Old Style Antique make an effective combination, as is demonstrated in this case, especially when the design and the whiteing out are good. The Annite booklet is another especially neat piece of work. The only feature we do not like about your work is the fact that quite extensive groups of body matter are sometimes set wholly in capitals. Capitals in mass are difficult to read and, generally, do not look well because of the difficulties in the way of proper spacing due to the relatively thicker letters, which give fewer words to the line.



Jimmy
Solves a
Good one!

The popular cross-word puzzle is here effectively adopted as the motif for the title of a folder. By The Print Shoppe, Cincinnati, Ohio.

TREMONT PRINTING COMPANY, Bronx, New York.—Your blotters are very neat: the one designed to develop business in political printing is especially effective.

C. E. STARLING, Spokane, Washington.—Your blotters stand out from the crowd; they are so different, so interesting and, withal, so excellent we do not hesitate to rate them among the best blotters we have seen in a long time. Colors and illustrations are used with telling effect.

R. S. WOODWARD, Fairmont, West Virginia.—The Masonic invitation is weakened rather than strengthened by the fact that the printing is in various colors blended across the form. It doesn't seem that a formal invitation set in Old English is the proper medium for the application of novelty such as the changing color scheme effects; in fact, we have yet to see a piece whereon this manner of printing had any merit.

FREE PRESS PRINTING COMPANY, Burlington, Vermont.—"Spells and Charms" is one of the most effective blotters received with this month's batch of specimens for review. The excellent illustration and the neat arrangement of the type matter result in a form that every one who sees will read. The accompanying form letter entitled "Black Magic" is likewise very good, your letterhead design, in Goudy Old Style, being excellent.

MICHAELS & BRIGGS, Newport, Kentucky.—Your mailing piece entitled "Small Potatoes," a tag of linen-finished stock in the hole of which a small potato is attached with a string, is mighty clever. The novelty of the piece is certain to "catch on" and assure that your impressive text will be read, which, we feel confident, will redound to your benefit. Such enterprise, originality and talent are certain to bear fruit.

THE OIL BELT PUBLISHING COMPANY, Eastland, Texas.—If the word "Stationers" had been set in upper and lower case italics instead of altogether in capitals—and a size larger, so the lower-case characters of the new line would be approximately the size of the capitals in the old one—the effect would be greatly improved. The lines of the major group are too closely spaced in relation to the open nature of the form in other parts, especially around the line "Stationers." The brown should have been just a trifle lighter, particularly for the line referred to above, although the color is quite satisfactory as it stands, for the band across the top. In spite of the suggestions we have made, we consider the design very satisfactory.

Day and Night SERVICE

We are operating eighteen hours per day.

The night crew is in charge of Mr. Norman E. Hermann, who will answer telephone calls and give you all the courteous service possible.

Do not hesitate to call Mr. Hermann if in doubt regarding the disposition of mats, plates, proofs, or whatnot.

This continuous service was made necessary by your liberal patronage. We appreciate it and we thank you most sincerely.

Night service vastly enlarges the scope of our activities. Give us copy in the evening and you can have the proof on your desk at 9:00 o'clock in the morning.

Remember, the loud alarm phone is on Court 3898. The other two phones are Court 3899 and Court 2695.

EDWIN H. STUART, INC.
Typographic Service Advertising Printing
422 First Avenue, Pittsburgh, Penna.

STUART MAKES TYPE TALK.

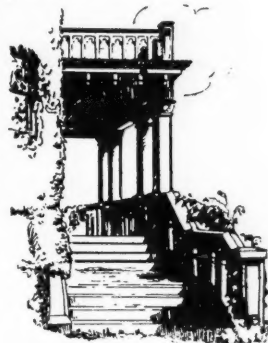
Interesting border treatment in two colors features this leaflet by Edwin H. Stuart, who makes type shout at Pittsburgh, Pennsylvania.

Typographical Union for the place, including five acres of valuable ground, was \$167,500.

Purchase of the headquarters property has been found a very fortunate investment. Business is rapidly advancing northward on Meridian street. In the next block, south, construction work has been started on a \$2,000,000 hotel. The union has declined an offer for a part of its ground approximating the sum paid for the entire property.

Thousands of motor cars pass Typographical Terrace daily on the city's main north-and-south thoroughfare and the beautiful place is pointed out to all visitors as the home of the International Typographical Union. Thus attention is directed to the stability, influence and power of the printers' organization.

Officials of the union believe that Typographical Terrace, in addition to providing commodious and adequate quarters for the handling of Union business, will help to advance Trade Unionism in the esteem of the general public—a purpose the I. T. U. has served well in the past. The Union's Home in Colorado Springs, its old age pension and mor-



Related typography and illustration on toned stock make the inner pages of the booklet, "Typographical Terrace," by the International Typographical Union, a thing of beauty and a joy forever. Spacing throughout is executed with meticulous care; even in narrow measures alongside cuts, as at the bottom of this page, the spacing between words is close, despite the large size of the body type. Some modification of the text was probably necessary to make it so—but it is well worth while.

AMERICAN LUTHERAN PUBLICITY BUREAU, New York city.—In arrangement and display the work produced by or for your bureau, as the case may be, represents commendable effort. Layouts are in good order, and excellent judgment has generally been exercised in the selection and treatment of display features. Many of the specimens are exceptionally good, the distinctive feature about those so characterized being the fact that they are set in more pleasing types than were used on those which are less satisfactory. That is just another way of stating that where the work is not up to the standard we consider it should be—and of your better work—the trouble is with the type and not with its handling. If there is a serious fault with the handling, it is that of crowding; in

a number of instances larger types are used than necessary to provide adequate legibility, and the resultant effect of crowding is much more of a handicap to reading than smaller sizes of type would be. With the handsome Goudy Bold and Kennerley faces, which are used with fine effect on the title page of the folder for the Yorkville Day School Christmas Festival, we can not understand why the title of the program of the open air Luther Day service at Gulfport should be set in Cheltenham Bold and Engravers Old English, which are quite decidedly incongruous. Remember, too, the Old English face should never be letter-spaced, as it is in this page; the beauty of this style of letter depends upon the mass treatment approximating its character, which is quite compact. With more care exercised to avoid crowding—and with better type faces in more general use—you can make a marked improvement in the appearance of your printing. After all is said and done, the most essential thing to the production of good printing is good type. Remember also that the typefounders charge no more for good faces than for poor.

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ACCORDING to the Leeds *Mercury* over eight thousand persons earn their living in that city in connection with the printing and allied trades.

CHARLES WILLIAM BROCK, who served nearly fifty years in the composing room of the Yorkshire *Post*, died recently at Leeds, at the age of eighty.

FREDERICK JOHN HALL, controller of the Oxford University Press, died August 24, in his sixty-first year. He had spent his whole life in the service of this office.

MRS. JULIA S. MONROE, who for many years has been a pensioner of the Printers' Pension Corporation, recently attained her one hundred and third birthday.

FRANK COLEBROOK, a well known writer for the typographic press, is now giving some interesting reports of what he saw during a short visit to the United States the past summer.

THE *Caslon Circular*, the house-organ of the Caslon Letter Foundry, London, has reached its fiftieth year of publication. Thomas W. Smith was its first editor and William Blades one of its earliest contributors. In the last July issue the *Circular* gives fine tribute to a loyal servant of the house, Richard J. Chitson, who died early this year at the age of eighty-four. He entered the employ of the house at the age of eleven, when H. W. Caslon was still the actual head of the foundry. Among other interesting recordings it states that when the point system was introduced in England Mr. Chitson "was fully prepared and entirely competent to deal with it, and to him were confidently entrusted the readjustments and reorganization consequent upon so revolutionary a change."

GERMANY

THE German Museum at Munich possesses a replica of the first power press invented by Friedrich König.

THE *Anzeiger* of Hanau is now in its two hundredth year of publication. It has a circulation of 11,500.

AN EXHIBIT of American art printing was given in the Nuremberg Printing Trades Hall on September 27.

THE Association of German Paper Manufacturers on September 29 celebrated the twenty-fifth anniversary of its founding.

A STRIKE of twelve weeks' duration of typefoundry employees is now concluded. An increase of ten per cent in wages was achieved.

It is perhaps not generally known that various other persons besides Johann Gutenberg have been declared to be the inventors of printing with movable type. Thus, a silversmith, Prokop Waldvogel, originally from Prague, is said to have engraved letters in steel, iron, tin, copper, brass and lead at Avignon, France, about 1444-46, and taught the art of script reproduction. In Feltre, Italy, a monument was erected in 1868 in honor of a citizen of this town, Pamfilo Castaldi, as the inventor of printing. In Strassburg it was believed for several centuries that one Johann Mentelin, of Schlettstadt, was the first to print with cast type. In Bruges, Flanders, a certain Jean Brito was said to have invented the "black art" quite independently of any one else. And in Holland the honor of being the original inventor of typography is claimed for Laurens Janszoon Coster, of Harlem. Even in Mayence in early days sometimes Johannes Fust and sometimes Peter Schoeffer were credited with this honor. At present, however, the only contestant for whom his self-elected propagandists make claims versus Gutenberg is Coster. Much ink has already been used by the adherents of either. Still, the weightiest evidence of tradition and history favors the claims of Johann Gutenberg.

FRANCE

THE first part of the new French dictionary of the Academy (up to the letter H) will appear in May, 1926. It will have a preface written by its "perpetual secretary," René Doumic.

THE *Circulaire des Protes* has started the publication of a "Code Typographique" or style book for French printing. We mention this by way of encouragement for those who long for a similar work for American printing offices. The *Circulaire* is the organ of the foremen and superintendents.

ANNOUNCEMENT is made that Georges Créz, director of the Georges Créz & Cie., Publications, will start another concern, under the name of Les Arts du Livre, which will begin by publishing a collection of *demi-luxe* works entitled "*Les grands Prix littéraires*."

GABRIEL WELLS, of New York, having heard that the house in which Balzac lived from 1842 to 1848, in the rue Raynouard, Paris, was to be demolished, offered 50,000 francs to help conserve this habitation of the celebrated author. However, his generosity is futile, since the work of tearing down the residence will proceed.

HOLLAND

NEW customs regulations of the Netherlands now admit free of duty process blocks and printers' blocks.

ACCORDING to the latest count there are sixty-three offset presses in use in Holland. Ten more are ordered. At present the proportion of lithographic to offset presses is as six to one.

M. BAKKER, of Zaandam, possesses one of the most celebrated collections of antiquities having to do with the graphic arts, consisting of types, cuts, presses, engravings, impressions, etc. It is rumored that a large typefoundry of Germany is negotiating with Mr. Bakker for its purchase.

RUSSIA

IT APPEARS that, as a result of the rapid getting away from czaristic illiteracy and the complete autonomy of the various national republics, which have their own capitals, with the university students working with their native languages instead of the Russian, there is a tremendous demand for paper. Although all mills are working at full capacity, paper has to be imported from abroad. Credits for the erection of more paper mills are being urged.

BELGIUM

THE Central Committee of Belgian Industries issued a volume advertising the manufactures of this country, with the text in French, English and Spanish. The feature that falls under our notice is the size of the page—21 by 29.7 centimeters—which is a hypotenuse oblong, the principle inherent in the new German paper formats.

SOUTH AFRICA

A TRULY well printed trade journal, pleasing to look over, comes to us from Durban, under the name of *African Sugar and Cotton Planter*. It makes fine use of Cheltenham faces, both for reading matter and advertisements.

RUMANIA

THE state printing office at Bucharest has just installed two rotary presses. The official gazette, which often runs to eighty quarto pages, has been printed on flat-bed cylinder presses, which have proved inadequate for the steadily increasing circulation.

JAPAN

A COMPANY has been organized in this country, with a capital of 5,000,000 yen, to deal in news-print paper. Through it competition between various mills will, it is hoped, be greatly lessened.

Publishing a Newspaper in an Open Tent

By VICTOR GREEN



THE curiosity of many people to "see the wheels go round" in a newspaper plant has been satisfied by the daily newspaper which students of the journalism department of Indiana University, each year since 1922, have published in an open tent at the annual state fair at Indianapolis. So far as is known, this publication is the only state-fair organ "on exhibition" during its production, in a tent. It has a free circulation of 10,000 copies, and yet it is self-supporting.

In 1922 W. L. Reeves, business manager of *The Indiana Daily Student*, proposed the publishing of the paper as a state-fair exhibit. Experience gained by the students and the value of their contact with newspapermen throughout Indiana were arguments in favor of the project; and, besides, an official fair organ, containing the news of the fair, publishing the daily program of attractions and serving as a guide to visitors, would be welcome to fair-goers. As an exhibit of the making of a newspaper, it would be unique. Finally, and perhaps the most convincing argument, it would give Indiana University and Bloomington, home of the university, invaluable publicity at no cost. As the fair was to take place during the week before the enrolment of classes at the university, the attendance of students at Indianapolis could be conveniently arranged.

Objectors doubted whether enough advertising space could be sold to cover expenses. It was feared that Bloomington merchants, looking at the matter from a purely business standpoint, would not advertise in a paper to be sent fifty-five miles before being distributed. Mr. Reeves, however, was confident of the soundness of his idea, and took a census of the opinions of Bloomington advertisers. He went from retailer to manufacturer to wholesaler, selling his theories. To each he ex-

plained the value of advertising in such a paper—in obtaining trade throughout the state, in obtaining state-wide good will for the paper's patrons, and in the publicity that would be given to Bloomington institutions by the student body as a whole. The business manager's enthusiasm and *The Student's* reputation won. Three-fourths of the advertising space was contracted for before the Indianapolis field was tried. In all, enough was sold to enable *The Student* to show a balanced ledger sheet after all expenses were paid.

The editorial staff of six students, under the supervision of Prof. Claude M. Bolser and J. Wymond French, began preparations by collecting and writing features about Indiana University and the state fair. These were set up at the university print shop, ready to be used as "fillers." The embryo newspapermen had to be content with collecting news and writing and editing copy at the fairground and sending it to Bloomington to be set and printed. Before the turnstiles let in the first visitor, the editorial staff was at its post. At night the copy was sent to the university shop by messenger, there set up and printed, and every morning motor trucks rolled into the fairground by 7:30, bearing copies of the eight-page, seven-column paper to be distributed gratis to visitors. The program of attractions for the day was always one of its important features. A diagram of the ground, showing the location of all exhibits, and a guide for visitors were other items. Lists of premium winners and the premiums to be awarded during the day were scrutinized closely by patrons of the fair. Results of races and complete baseball returns filled the sport pages.

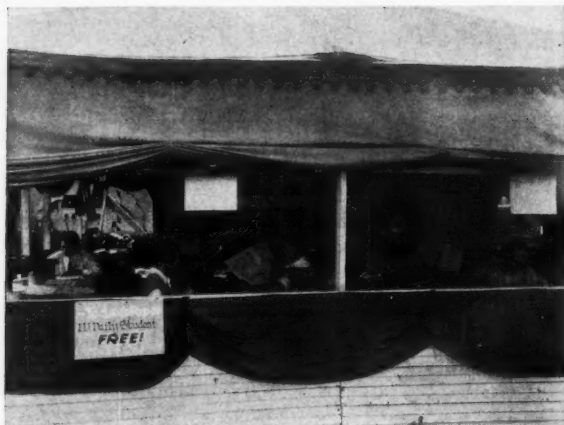
Every paper in Indiana was on the mailing list of *The Student* during fair week. In answer to requests from all over the country, wherever the experiment was heard of, copies were mailed free of charge. Skeptics became enthusiasts and boosted the paper as strongly as they formerly had opposed the



As the Front Page Looked



As the Average Page Looked



Editorial and Business Office



Composing Room

idea. A member of the state-fair board, endeavoring in vain to be every place on the ground at once, stated that, without the help of *The Student*, he could not have hoped to keep in close contact with all activities. With its aid he could judge the attracting power of the various events and exhibits.

In spite of its success as a fair organ, during its first year it remained only a fair organ, not an exhibit as had been hoped. The next year a request was made for a building to house a complete newspaper plant on the ground, and as this could not be granted because of the scarcity of space for the many exhibits, the state-fair board provided a tent twenty feet wide and thirty feet long. Again the Bloomington advertisers were appealed to and once more they responded one hundred per cent. Although the cost of the eight-page paper issued that year was about \$3,000—more than the combined cost of all the other seventeen departmental exhibits from Indiana University—the space sold again covered the expense. An average of 600 inches of advertisement space for each issue was sold before the fair opened.

A model newspaper plant, practically a duplicate of the one on the campus at the university, was set up in the open tent at the state-fair site. The Intertype Corporation provided two machines for the composition. The remainder of the complete composing outfit was transported on trucks from the university shop. Ten typewriters, desks and other office furnishings were installed in the office half of the tent. Only a press was lacking to make the plant complete, but as one could not be installed in so temporary a structure, the locked pages were sent to the Home Printing Company, of Indianapolis, where the work was done on a Duplex press. With an editorial staff of eight and a composing-room force of two intertype operators, two ad. setters and one makeup man, Mr. Reeves and Professor Bolser established themselves in their new quarters. News of the fair was, of course, given prominence, but additional news was added. Associated Press bulletins and telephone service to the tent were obtained through permission of the Indianapolis *Star* and the Indianapolis *News*, members of the Associated Press in the capital city. Co-ed reporters covered all women's exhibits, style shows and baby contests. A bulletin board in front of the office was kept filled with the latest world news bulletins, fair news and programs.

The tent was divided into editorial and composing rooms, and a single railing was the only barrier between the spectators and the workers. Innumerable times students were interrupted in their work to answer questions about the paper or the plant. All was not a bed of roses for the staff. One night rain caused the short circuiting of the intertype machines, and it was dawn before the weary students "put the paper to bed." To add to their troubles, the owner of a merry-go-round had set up his

machine directly opposite the office. The two or three wheezy strains of the whirling ride repeated hour after hour almost drove the workers into a frenzy in their efforts to concentrate on their work. A copy of *The Student* was sent to every print shop in the United States that year as a sample of presswork and makeup, also to every Hoosier newspaper office.

The year 1924 was chiefly a repetition of former successes. An editorial staff of eight students, headed by Mr. Reeves and Professor Bolser, published the paper. One intertype machine was taken from Bloomington with the other equipment and the Intertype Corporation supplied an additional machine. National advertisers became interested in the paper and purchased a great deal of the space.

This year a test was made to determine recipients' interest in *The Student*. It was thought that laden with literature and souvenirs, thousands of people would merely glance at *The Student* and throw it down. Instructed to count the number of copies found around, the ground keepers reported that the greatest number of discarded copies was 125. And 10,000 had been distributed!

This year the staff of ten was in charge of Floyd Edwards, of Horse Cave, Kentucky, as editor-in-chief, and Professor Bolser was the faculty representative. About the same amount of advertising was obtained as in former years. A daily cartoon, the subject matter drawn from current events, was contributed by a student. The Indianapolis *News* and the Indianapolis *Star* again supplied Associated Press news service. A staff member sent news of freshman week, which was in progress at the university, and papers carrying the news of freshman week activities were distributed on the campus. Copies of the paper were sent to all Indiana newspaper offices.

All went well this year, if we omit reference to several storms, during which the wind threatened to pick the plant up bodily, and the attack made on the tent by a drove of monstrous prize hogs. Apparently jealous of the attention bestowed on the newspaper, the porkers stampeded the tent in a body, trampling the bulletin board and hitting the ropes until a collapse of the structure seemed imminent.

In the opinion of a member of the State Board of Agriculture, *The Student* gave the most comprehensive view of the fair of any papers published at Indianapolis. It is planned to allow the use of a more permanent location for the publication for future years. If space can be provided for publication on the ground, a press for the printing will be supplied by the Indianapolis *Star*. Wherever it is located, however, it always will be an exhibit, according to plans, and the clicking of typewriters and whirling of typesetting machines will have to vie for attention with the crowing of roosters, bellowing of calves and squealing of pigs.

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

"The Inland Printer" His "Post Graduate" Medium

To the Editor:

WEST SULLIVAN, MAINE.

I have been a reader-student of trade journals for the past quarter century. *THE INLAND PRINTER* is my "post graduate" medium. I read and re-read it, file it and read it many times again, so that things worth knowing by repetition finally seep into the subconscious department for future use. When I read topics in later issues the memories of the old crop up. Too many read their journals superficially, and the last time, just because they carry a prejudice against a date line a little old.

I note in the August issue an article on "Permanence in Paper." My idea of practically overcoming the disadvantages of short life of paper is to reprint desirable matter for historical uses and filing. People read choice matter in different periodicals and then want them to file away. Rewrite them. Reprint them. Circulate the reprints. Keep good things alive. Suppose people who see the old world cathedrals and the like never took pictures and made illustrations of them. Publishers of daily papers and magazines can't run extra editions off on rag paper, and even if they did, the placing of them in libraries would be a problem. A small portion of people are historically bent, and when they find choice matter they should be the ones to reprint or rewrite them and file them for future use.

All our classics can be saved in this way. Trade journals can help by reprinting in current issues matter from old files, as the reprint will reach a new generation who need it as much as the past generation did. That is where a table of contents is fine for reference in back issues.

The article in the August issue about "Uniformity of Style" is a good one. I have worked alone most of my years and have had to depend on trade journals for "mixing" with craftsmen; I find *THE INLAND PRINTER* has some high-grade writers, and every issue is as good to me as going to a convention — better, as I have it in print.

Lately I have worked in a crew of sixty on a daily paper. Most of them were seniors on the job, but such a bunch of "specialists." They didn't know a thing three feet from their desks. I, being an all-around man, got a slant on many departments, and my reading of *THE INLAND PRINTER* carried me through with the best of them. I assisted on proofreading. The boss reader was a senior in the shop of twenty years, came up the ladder, but in this shop only. And talk about shop rules! These readers wouldn't hold a job one pay day in another shop. I had read F. Horace Teall and his son in *THE INLAND PRINTER*, so I started a few things when questions came up. Then the head reader asked me how I came by my ideas. I asked her if she had ever read any of Mr. Teall, and, of course, she "had never heard of him." She thought that settled him as zero. But I told her to dig him up and read up. She admitted that when I took a point I could go back to the last work for authority. There are a

hundred little things in punctuation that trip up the best of them. One is periods and commas inside or outside of quotes. Neither is final. Both are right — but you must know when it is right. It all hinges on the meaning in the sentence.

I should say uniformity could be boiled down to what De Vinne and Mr. Teall have said, and the style book of the Government Printing Office.

In working in crews I have found out that a lot of "How to Climb" stuff is all bunk, in practice. A good man in a crew of "slops" stands no show at all against seniority. They will run him off the job as soon as he shows them up by being better than they, just for self-preservation.

When you pin him down, a business manager will admit a new man is A-1, but he will let a good new man go and hold the old ones and let the pay roll and owners suffer financially. A lot of big shops can't stop "the little foxes that gnaw the vines." They go under or prosper, whichever way business favors them.

R. F. GERRISH.

Printers in South Africa

To the Editor:

JOHANNESBURG, SOUTH AFRICA.

In order that there shall be no misunderstanding among your readers as to the working hours and conditions in the printing trade in Bloemfontein, South Africa, I think it is necessary to point out that your "valued correspondent," Calvin Martin (whoever he may be), must have been referring to the office and managerial side of "print," because the ordinary technical staff, the real producers, have to work forty-six hours a week, as laid down by the national agreement. They have no opportunity to "swill tea" (elegant phrase) every hour or so. At the same time, it is hardly likely that this gentleman's indictment would apply to *all* printing offices in Bloemfontein; he has evidently been mixing in bad company!

As regards his point that a man who is a *printer* can go there and coin money, well, I'm afraid in his apparent anxiety to express his contempt for printing methods and product in that town he is indulging very much in overexaggeration.

Bloemfontein is not badly off, either with regard to up-to-date equipment or the skill of its craftsmen — the principal office, the *Friend*, being very well equipped — and, I venture to say, would compare very favorably with many a town of its size in the States.

A. J. DOWNES,

General Secretary, South African Typographical Union.

How to Clean Gas-Pipes

To the Editor:

ROANOKE, VIRGINIA.

Recently I had a great deal of trouble with the gas burner on the linotype. I knew the pressure in the main was all right, because other machines were not affected. However, I inspected the governor on the main, removed the burner itself and cleaned it, but without any improvement. Adjusting the thermostat had no effect whatever. Finally I concluded that

the gas-pipe must be stopped up. Working on this supposition I tried the extra burner connection at the bottom of the machine and found the pressure there to be all right. So, rather than remove all the pipe connections leading to the various parts of the metal pot, I tried attaching an air hose, carrying about twenty pounds' pressure, at the extra burner. Then, closing the valve controlling the gas supply, I opened the valve to the extra burner and let the air blow through the pipes and burners for two or three minutes. Upon relighting the gas I found all burners were burning too high, but with a few minutes' adjustment of the thermostat the temperature of the metal was brought down to 550° without any trouble. I think this is the quickest way of cleaning gas-pipes which become clogged with dust and moisture. If an air supply is not available, an ordinary automobile tire pump will do just as well. However, when using an automobile tire pump, shut off all but one of the burners, as better results will be obtained with less effort, on account of the small capacity of the pump.

L. A. MAIER.

Private and Public Printing Plants

To the Editor: VANCOUVER, BRITISH COLUMBIA.

In the September issue of THE INLAND PRINTER, on page 955, is an editorial headed "Private and Public Printing Plants." It is a well written editorial—as many of your editorials are—and the subject dealt with is a live question and one that has had many opinions pro and con expressed on it, and reams of statistics marshaled to support those varying opinions. It is a legitimate controversial subject.

For the present I am not interested in those opinions, nor in the statistics supporting either side. My interest is in the first and last paragraphs of the editorial mentioned.

The first paragraph reads:

We do not wish to be classed with those who condemn every private and public printing plant as inefficient and wasteful—as an economic encumbrance on its owner, so to speak. A number of them are run efficiently, economically, and wholly in accordance with established business methods and practices. But there are also others.

The last paragraph:

Another example of waste and inefficiency in public printing plants comes from the Government Printing Bureau at Victoria, British Columbia. Because of constant criticism of excessive costs of the printing produced by the bureau, the minister ordered an investigation. John Bruce Cowan, the investigator, reports in *The Canadian Printer and Publisher* that "the shortcomings apparent in the operation of the government plant were largely traceable to and generally explained by the fact that it was a government institution. There was no necessity to speed up production to make profits; there was thought to be little reason for a check on operations; the work, with the exception of the short period parliament is in session, was routine work, and the slogan seemed to be, what can not be produced today can be done tomorrow; what can not be done this week can be done next, and so on. Production naturally suffered."

As the signature to this letter will show, I am the "investigator" who made the investigation—and for the reasons given; who brought in the report to the government containing the words of condemnation quoted, and who wrote the article in *The Canadian Printer and Publisher* on the results of that investigation from which you quote.

Having had something to do at various times with newspapers and publications, I am willing to make due allowance for the editorial license that uses just what is necessary, without context or explanation, to make a point in proving a case; and I had to smile when you exercised this prerogative to the limit in damning the private printing plant.

In justice to the Government Printing Bureau at Victoria, British Columbia, which, fairly enough, resents your editorial

reference, may I draw your attention to one or two paragraphs in the article you quote that you overlooked?

Preceding the paragraph you quote, citing the bureau at Victoria as a "horrible example," the article in your Canadian contemporary, which was prepared largely from my report to the government, says:

General conditions in the printing bureau at Victoria when the survey commenced were little worse than in many commercial plants in British Columbia as operated during the preceding two or three years of depression; but as the bureau worked under different conditions there wasn't the same excuse.

Further in the article I say:

Before commencing work in Victoria it was a generally accepted view no government printing plant could operate as efficiently or cheaply as a well conducted commercial plant. It was again and again reiterated that the government would be well advised to close the bureau and give the work out by contract.

Aside from the facts that the plant was already established and could not be disposed of without great loss, that it was a great convenience, and that a great deal of work going through was of a confidential nature . . . I was of the opinion then—and still am, with production records to back that opinion—that a government printing bureau can operate at as low a cost, or even lower cost, than a commercial plant. . . . I saw no unsatisfactory condition in the bureau at Victoria that could not be remedied by the application of firm, sane, approved business methods.

To boil my report to the government down to reasonable length, let me say the recommendations of most importance made—all of which have been put into effect—were briefly: A complete reorganization of mechanical and clerical departments where needed; the retirement of several employees; a reduction in staffs; the installation of the U. T. A. Standard Cost-Finding System, altered to fit the needs of the bureau; more coöperation between other government departments and the bureau; and strict adherence to the policy of no political interference with the bureau.

The practical results of this survey and putting into effect the recommendations made show that for the first year following the reorganization a saving in salaries of \$25,000 was effected and \$8,000 more work was produced in the bureau, and this in spite of wage increases of ten per cent; that the percentages of productive time in all departments are well above the average; that the plant is working smoothly and efficiently; and that rent, depreciation and other items of overhead are taken into consideration as in commercial plants.

From plant records now available I can say confidently that the Government Printing Bureau at Victoria can be classed—to use words from the first paragraph of your editorial—as a plant "run efficiently, economically and wholly in accordance with established business methods and practices."

I have referred above to and quoted your last paragraph. I was purposely incorrect. You close your editorial with a shrug—mentally and verbally expressive. May I use those words as a fitting close to this communication: "*Further reflections are superfluous*"? JOHN BRUCE COWAN.

EDITOR'S NOTE: We thank Mr. Cowan for his frank correction. We had no intention whatsoever of holding up the Government Printing Bureau at Victoria as a "horrible example." We quoted a paragraph from what we considered a public document, already given wide circulation in Canada by publication in *The Canadian Printer and Publisher*. That by efficient business methods "a saving in salaries of \$25,000" has been effected "and \$8,000 more work" has been produced, only tends to prove our point, if we understand English correctly. We have never claimed that such efficient methods could not be introduced in a private or public printing plant, nor do we intend to do so. On the other hand, we are pleased to note that such efficiency resulted from Mr. Cowan's investigation. It shows that he must have had the confidence and coöperation of those directly concerned.

HE HAD BEEN SELLING PRINTING for a number of years and he always made it his practice to take with him a large number of specimens produced by his company. Envelope enclosures, booklets, folders, catalogues, broadsides, he would spread before his prospects. Then one morning as he was walking through the pressroom a new idea came to him. The last color of a four-color folder job was just coming off the press. The sheet was impressive in size and the folders were being run several up. As he examined it, he marveled at the accuracy of register over the entire sheet. He picked one off the pile, allowed it to dry and then folded it to a size that would fit neatly into his brief case. When he called on his prospects that day he didn't, as usual, show them many specimens. He unfolded this one sheet and laid it out for inspection. Its size was such that it covered everything. No letters were handy for the prospect to pick up and read for the tenth time. No blotter was there for him to draw funny faces upon. No great variety of specimens were there for him to paw and criticize. There was nothing to see but this one big sheet. It predominated, controlling both his desk and interest, and showing, as well as any ten different specimens, the quality of this printer's work. . . . There is a certain majesty about simplicity. Given a choice between Green Stripe Scotch, Gordon Gin, Royal Tawny Port and Rudesheimer Hock, we may expect hesitancy and indecision; but when Rudesheimer Hock alone is offered, what remains for us to do?

THE ANTIQUE HUNTER has at last invaded the field of advertising! The old wooden Indian that once guarded the tobacconist's doorway is destined to a niche in the museum beside Heppelwhite furniture, Conestoga wagons and Stiegel glass. The country is being searched for him. He is being ambushed at every turn. A pretty price of \$500 has been placed on his venerable wooden head and soon he will be no more. . . . I stand unthrilled by this knowledge. The wooden Indian had become a symbol of the cigar store. Age had made of him a tradition, an emblem, a voluble inanimate whose trade significance was never questioned. Ah me! why did this ever come about? Why is the dear old wooden image not today more valuable than he was before? When a trade-mark becomes such a power, is it not time to resurrect it rather than destroy? . . . Antique collectors are peculiar. One can never tell what the next craze will be. In anticipation of the next change in fashion, I shall begin a prompt buying of barber poles!

THE VALUE of truth in advertising copy was recently brought home to me in a splurge of my own doing. As the editor of a house publication for a small book shop in Philadelphia, I must each month write a review of some important book of the month. Willa Cather's "The Professor's House" was chosen for the September review. Beneath the caption, "Reviewed But Not Read," I wrote: "When it was decided that Willa Cather's latest book, 'The Professor's House,' was to be fea-

GRAY MATTER

tured in this issue of *Selective Book Notes* I found myself suddenly confronted with a most distressing situation: I had not read the book; time did not permit my doing so before we went to press and, furthermore, no copy of the book was available. What to do? Should I review the book, with my tongue in my cheek, and trust that my splurge would sound authentic? Or should I out with the truth and admit that I hadn't read it? I decided on the latter course, not only for my own protection but because I felt that I could write as strongly from the viewpoint of the anticipator as from the standpoint of the reviewer. . . ." Our publication was not out two days before the shop's original stock of twenty-five volumes was depleted and a wire sent to rush a larger order!

WHAT'S all this balderdash about one picture being worth a thousand words of copy? Do those who persist in its use utter it in all sincerity? And if they do, why, to prove their point, do they always rely on words? Imagine a salesman's soliciting orders for, say, a washing machine with nothing to show or say but an oil painting of the machine itself! He might create a flurry of interest in a deaf and dumb suburb, but even then it is doubtful that he could close his sale without a knowledge of the hand language. Unfortunately, the picture can not give reasons why, directions for use or a myriad other details that copy can give. The purpose of the picture is the creation of atmosphere and the visualization of merchandise; as foolish to expect more of it as to expect the printer to deliver an oration on therapeutics to medical students!

THE PRESENT FASHION in true stories from real life has assumed alarming proportions, as the most cursory examination of any well stocked news stand will betray. I have heard it remarked that these stories are a product of the devil and that they have come to us as a logical result of the demands for immorality which this century requires. I disagree. Such remarks are the oral sloppings of doodlesacks obsessed with the idea that the present generation is always the worst. Old maids have always sweetened their tea with gossip—and the same tea, if we will admit it, is drunk occasionally by each of us. That the true story originated today is a false notion. As early as 1709 there appeared in the London *Tatler* the following advertisement from the editorial sanctum: "Any ladies who have any particular stories of their acquaintance which they are willing to privately make public, may send 'em by the penny post to Isaac Bickerstaff, Esq., enclosed to Mr. John Morpheu, near Stationers' Hall." . . . Incidentally, it is a rarity to find an advertisement of such compact brevity and simplicity as this. It is a gem which proves that few words, if properly combined, can say a great deal.

I HAD A HAND recently in the preliminary production stages of a de luxe book for one of Philadelphia's leading florists. The question of publication date arose and it was suggested that it might be appropriate to issue the book a few weeks before Christmas. But no sooner had the suggestion been voiced than many pairs of hands flew into the air in utter dismay and many voices cried: "Goodness! That would be tragic. Why, even now we have to pull down the shades in our display windows to hide from the passerby the fact that we sell flowers! We'd take down our sign if it were not so cumbersome. Every Christmas we disappoint scores of people who come to us for flowers." . . . Such a business as this, which must curb its advertising at the peak period, enjoys an enviable position. But it appears to me that the annual turning away and discouraging of increased business will, in time, play havoc. I doubt, if I were this florist, that I should pull my shades more than once. After my first Christmas experience I should endeavor to take steps to care for all that came my way.

WHETHER OR NOT it will be the case, the change in postal rates should be of some benefit to advertising. Those who are responsible for the preparation of direct-mail mediums should now take greater care with its conception. I base this assertion, not on observation, but purely on a knowledge of the inherent streak we all possess of handling with greater care a thing of greater cost. But as this thought is pure supposition and my mails have brought me no indication of its pleasant fulfilment, I can not permit my defense to stand. Analyzed, it is a poor attempt to unearth some redeeming feature of the Congressional Act—a feature I have sought since April 15!

IN A CIRCULAR soliciting a classified ad. in one of the country's most widely circulated magazines, I ran across a testimonial letter which read as follows: "As per your letter of even date, should say I do want to get into next issue. Only wish I had of known of your magazine long ago. . . . Thanking you very kindly for past favors, beg to remain, Yours truly . . ." What under the sun would such an esteemed grammarian be advertising? I read his ad. and fell promptly into a deep and lasting swoon: "Strong, Persistent and Convincing copy for Form Letters, Follow-ups, etc." I have at last discovered why some people say that it doesn't pay to advertise!

I TRIED to borrow "Cythera," by Joseph Hergesheimer, from my home-town library. I'd swear I heard the librarian gasp as she adjusted her pince-nez and stared me into meek humility. "It's out!" she informed me coldly. "And it won't be back. It's been censored." The incident would not have startled me had I been in the library of, say, Keokuk or Dayton. But I was in the library of West Chester, Pennsylvania, and the book I was demanding had been written by one not four blocks distant from the place. . . . Queer, thought I, how little some celebrities are thought of in their own home towns!

Signature Plates in Printing



WHAT'S in a name?" is an old, old query; in fact, it is almost as old as the famous poser, "How old is Ann?" A name may be nothing more than a series of letters, or it may be something full of significance and worth. Whether the name is that of an individual or that of a commodity, it is equally true. The name of every merchant, manufacturer, printer, publisher holds for the printer and for the newspaper a certain amount of business that is not being developed today. More printing and advertising can

be created if the printer and the publisher will stress the importance of the proper and frequent use of the advertiser's signature plate.

As we go back into history we find that certain races have employed various marks of distinction; they have used these marks or symbols for distinction or for prominence. The custom of trade-marks has come down to modern times in the coats-of-arms of European nobility and in the name plates and trade-mark cuts of American business firms. The greatest asset of a manufacturer is the trade-mark of his product, and the biggest thing in the advertising of a retail store is the store's signature. What has made the names of Hart, Schaffner & Marx, Ivory soap, Valspar, Gold Medal, Victor phonographs, Ford, and hundreds of other nationally known products? Simply nothing more than the manner in which they are displayed, lettered in an attractive style and the constant use of that name.

Take Macy & Co., Lord & Taylor, Marshall Field, Famous Barr, and other leading retail establishments of the country. It will be seen that they use a name plate, something different from the ordinary run of type that is found in the printing office of today. Capitalizing on the store's name is something the competitor can not lift for his own advertising. And this is the story that every printer and advertising man should preach to his clients.

The signature of a retail store is the biggest thing in advertising; it should be played up. Advertisers and customers should be encouraged to secure a specially designed signature that is distinctly their own, and they should be helped to establish this plate as their trade-mark. While the printer is doing this, it will develop additional business for him. How? Let us illustrate this way: The Bootery, a progressive retail shoe store in a certain Missouri town, has capitalized on its name in this manner. A signature plate was secured, one that was easily read and adaptable to all classes of advertising. It was made into one, two and three column plates. The printer who

ordered plates for the newspaper advertising of that store saw the possibility of securing additional business and suggested to the management of the store that the name be tied up not only with its newspaper advertising and direct mail, but that it be printed on stationery, billheads, checks, business cards, sales slips, stickers and several other pieces of printed matter used in promoting business. The merchants took well toward the idea and today this printer is stressing the importance of using the signature plate on all classes of advertising and printing. It has resulted in many hundreds of dollars' worth of business that it was impossible to secure in any other way. A merchant

is proud of his name. If the printer can get him an attractively lettered signature plate he will spend many dollars in additional printing because he will be anxious to display his new designed plate to his trade.

Readers of THE INLAND PRINTER can increase the volume of their business if a little time is given to promoting the proper use of signatures. A very good thought is brought out by the manager of one store, who stated, "I wouldn't think of writing my name in a different style on every check I sign; therefore why should I have it set in different styles of type on various pieces of printed matter and advertising my store sends out? Our name plate is worth thousands of dollars in the accumulation and promotion of our business. People know us by our signature plate, which has been established as our trade-mark. It is a big business asset of our firm." This merchant, who is in the music business, did more than \$4,000 worth of news-



Samples of Advertising Signature Plates

paper advertising and printing last year, all of which was identified by the same signature.

We are illustrating samples of signature plates in use throughout the country by various retail stores. These samples prove that the retail store's signature is coming into its own, and printers who are progressive will encourage merchants and manufacturers to invest in good, distinctive and attractive name plates and trade-marks.

THE INLAND PRINTER extends to its readers a new phase of service in the promotion of the proper use of signatures. We have made arrangements with The Newspaper & Signature Service, Box 231, Hannibal, Missouri, to furnish free of charge to any printer or publisher a pencil drawing of as many name plates as are desired. You may select a list of retail stores who you think would be interested in seeing their names in attractively lettered signature plates, and send it to this service agency, who will make drawings and quote you prices of the finished sketches when approved by the customers.

Experiments in Newspaper Reproduction

By W. LIVINGSTON LARNED, in *Printers' Ink*



WHEN it was decided to open the new Zion National Park, in the Bryce Canyon and Cedar Breaks section, and tempt the public to discover for itself the amazing marvels of the place, the Union Pacific did some preliminary reasoning in the matter of newspaper campaigns. An imposing list of newspapers was to be used. Consequently the space, after the first two or three displays, had to be small, terminating with two-column and single-column advertisements. Every one knows what a newspaper page is when it comes to display competition. The small advertisement which does not take this competition into consideration is sure to be swamped.

How could Zion Park displays hold their own against this mass of competitive material? At least a half dozen essentials were compulsory. The art technique must be distinctive, different, novel. Here was one vital consideration. There must be some unifying idea which would provide continuity and serialize the campaign. The small advertisements would require absolute originality as to art composition. The power of that small space to "stand out" would depend very largely on the arrangement of the component parts of the advertisement in their relation to other advertising in juxtaposition. The stories to be told were by no means brief, which offered still another problem in typographical arrangement.

But see how shrewdly an advertiser may approach just such a puzzle as this. First came the selection of certain remarkable photographs from which the artist could work, in preparing his original illustrations. They were chosen for their adaptability to strange and unusual compositions. Pinnacles of colored rock might rise up one side of a display. Cathedrals of brilliantly hued stone permitted unique mortises; long-range vistas of canyons automatically framed spaces for text.

Next came the art technique. With seventy per cent of the advertising illustrations appearing in pen and ink, dry brush or poster blacks, it was obvious that mere duplication of these mediums would not provide the essential individuality. There must be contrast; there must be a technique which would be wholly different from the conventional.

An artist, skilled in landscape subjects, reduced those amazing Bryce Canyon pictures to terms of three bold contrasts: gray, white and black. By wise handling, it was possible to secure poster illustrations of a most striking type. They were painted in lamp black and tempera.

The engraver played an important part at this juncture, for the originals were finally rendered in line drawings, and they sparkled in reproduction. With the use of Ben Days and stippling, high-lighting and other manipulation, the most complex scenic compositions stood the test of newspaper reproduction. Too much may not be said, incidentally, of the more recent investigative efforts of the professional engraver. With perfect sympathy and understanding he has stood by the side of the artist, working in his behalf and intent on making practical that which is created. The handicap has always been: "We can give you individuality of technique, but it will not reproduce successfully on newspaper stock. You will always run a chance."

Lastly, in the Union Pacific Zion Park series, a catch phrase assisted in providing display originality. Because of the beauty of the section and its multihued splendor, it was called "The Color Palette of the Continent." And this phrase was hand-lettered within an artist's palette, brushes, etc.

Sometimes this palette's outline formed a natural and artistic mortise for text; at other times it was made to hold the illustrative feature.

Typography was distinctive, because of the frames provided by the illustrative compositions. Thus one advertiser met his problem squarely and conquered every difficulty. The Zion Park campaign has attracted attention everywhere because it was "decidedly different."

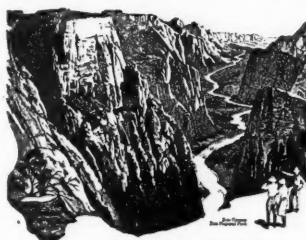
This last year newspaper advertising has brought us any number of innovations which, but a few years ago, would have been considered out of the question. In almost every case the engraver has had as much to do with the picture as has the artist himself, because the engraver has made difficult subjects practical for poor-paper printing.

A consideration of some of these mediums will prove educational to advertisers who have always longed to put magazine quality into newspaper advertising, with emphasis on the art embellishment.

Although the process is by no means new, comparatively few advertisers appear to understand what can be accomplished through the medium of newspaper halftone effects. And they are actually not halftones at all, although they suggest them and their realism, where photographic copy has been employed as the base.

The advertiser secures a photograph, let us say, which he feels will make convincing magazine copy. A line drawing from it will not mean the same thing. Much would be lost. He has a list of several hundred newspapers in which this series is to appear. Many of them are admittedly poor as to paper, make-ready and printing.

Engravers have found a way by which such subjects can be safely handled, regardless of newspaper conditions. It is somewhat of a roundabout



The Way to Zion
Is Now Open

Zion National Park, Bryce Canyon National Monument and Cedar Breaks are easily accessible to all. Here are mountains and canyons made, temples, castles built by nature and shaped like the real ones. Amphitheaters where the scenery of craters has carved out dancing floors more beautiful than Babylon or Bagdad. Delicate masonry which no artist can rival.

Send For
Your Free
Book
"The Color
Palette of the
Continent"

Here, too, is a long, long frontier of unspoiled nature with quiet mountain villages, colorful, wild horses, ancient ruins and mysterious cliff dwellings.

Come with us this summer to Southern Utah. See the Great Magic!

ZION NATIONAL PARK
Bryce Canyon - Cedar Breaks

Open May 15 to October 15

Experience the thrill of the new! Only a few days have passed since the great opening of the new road to the heart of the park.

Let us tell you about the summer here and generally around all summer here and how many you can enjoy the trip with you in Salt Lake City, Yellowstone, California or the Pacific Northwest.

Get it today. Write to the nearest Union Pacific agent or to the Union Pacific Travel Bureau, 1000 Broadway, New York City.



Union Pacific

Art, type and layout all combine to make this advertisement distinctive.

method, but it always proves successful. First, a halftone is made from the original, no retouching having been done on it. This halftone is just one-half smaller than its final scheduled reproduction. Now an artist takes a proof, on glazed paper, and works over it. He touches in blacks, he paints in whites, and then provides emphasis where contrast is essential. If a border or any decorative effect is desired, that is also introduced on the proof.

This done, the engraver makes a line plate from the halftone proof, enlarging it one-half. This, of course, enlarges the halftone screen and makes it possible to do the job on copper or zinc for line production. When you see a "halftone" successfully printed on newspaper stock, the chances are that it has been handled in this manner. It is not actually a halftone, although the original was that.

That advertisers should seek ways and means of arriving at a practical application of the halftone medium for newspapers

is not to be wondered at. Many things there are which seem to demand this touch of realism. No line illustration serves the same purpose. There's something missing, always.

The use of Ben Day has increased recently, because advertisers have learned how to apply it. The Ben Day book is alluring. There are innumerable patterns, and they seem to indicate character which would be impossible without it. But these patterns are not always to be trusted. As applied to the actual original drawing, where reduction is required, they are nearly always dangerous. This reduction makes a considerable change in their character. They muss up.

But designating where areas of Ben Day are to be employed on a tissue overlay and having the engraver attend to this detail means all the difference in the world. This brings a faithful replica of the pattern as you see it on the pattern tabs. There is no reduction whatever.

Ben Day treated in this way is actual size. The tone is printed right on the metal itself. There is no opportunity for deception or misunderstanding. Thus, an illustration for newspaper use is drawn almost in pen outline, and the artist himself suggests where these tones and patterns are to be introduced. The engraver does the rest, following his color chart and the numbers in the Ben Day book.

High-light halftones have been the salvation of advertisers who grow restive under the restraint of pen and ink and its inevitable sameness. It is no more than a drop-out of whites, thereby making sure that what the artist draws is reproduced exactly.

But now the artist may use pencil, crayon or charcoal and need not fear, even if there be areas which would seem to call for halftone plates of the most subtle character. What he sets down on paper will be finally shown on the newspaper page, and there will be no smudging.

This year it was decided to advertise Monterey Peninsula in all California newspapers and in newspapers of states which were adjacent. It was a home community and the picturesque character of the place was the one thing the advertiser had to sell. Pictures were, indeed, more important than words.

An artist was sent out on a sketching tour of this beautiful realm and the newspaper illustrations were made by the engraver direct from his original pencil sketches, in a sketch pad.

They still held all the charm of their first spontaneous artistry when they appeared in newspapers. And, better still, they resembled no other series of advertisements in the newspapers. There was that marked difference so important in newspaper advertising today.

A series of two-column newspaper advertisements has attracted attention because of the art technique employed, despite the fact that there was nothing startlingly new in the process. The engraver deserved the real praise.



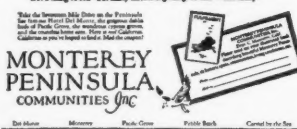
WHERE every home is a CASTLE

Mass on the Monterey Peninsula, every home is a castle for it represents a dream come true! There are no homes hastily built to house a host of fugitive immigrants, for population doesn't engulph us as waves of restless migration. Builders, who have withdrawn from tearing down—no, from tearing down—have turned from tearing down—and come to see! Rebuilding—they have planned on living better.

Deliberately they've suggested nice, some that house the calm, blue bays, or sturdy rugged cliffs and view wide sweeps of land and sea, some that seem close to mothering hills, or rest between deep forests and the forested mounds. Then they've built where wonderful childhood dreams have been realized—and where the future's vision is a glided space of hopes and dreams.

Especially if your purse be modest, is this said to you? For nowhere else can little stories be more than here. And here the small and cozy home is every bit as much a castle as the mansion is. True, therefore, wealthy people live here by the score, not because they dwell here but because their tastes are such, because they craved our kind and climate. Not all decorating folk are wealthy. Little homes are everywhere.

So if you have even a modest ender or income—and seek a wonderful little world where California as it used to be, write for our booklet. We've put a thing to sell—that many interesting things to tell. We're today



The engraver made his plates directly from the artist's original pencil sketches.

Heads of people drinking coffee were shown large in the two-column space, and originally drawn in black silhouette. The engraver, however, stippled them in his platemaking, ran Ben Day patterns across them, leaving certain portions in solid black, and the result was most interesting.

There is a tendency to get away from the conventional line illustration for newspaper use. These unique techniques, however, are always a perfect collaboration between the artist and the engraver. The former has in mind what the latter can and will do. And he works accordingly.

HOUSE-ORGANS AS ADVERTISING MEDIUMS

By CHARLES P. RODMAN

Omaha printers, interviewed by this writer, are sturdy boosters for the house-organ to advertise their own businesses. They have used other advertising, but the general experience places the house-organ far in the lead.

The mainstay of the Acorn Press, A. J. Samuelson, manager, is a four-page house-organ sent to the trade and to all that are judged to be in line as future prospects. This piece of literature is peculiar in that only one-fourth of it is given over to advertising the house, three pages being devoted to telling the world what some other fellow did in the advertising field. This shop employs sixty-five persons and recently has been compelled to keep the plant going twenty-four hours a day. Mr. Samuelson assures us all these people are virtually dependent on the monthly four-page (pages 9 by 12 inches) printed solicitor for their wages.

The K. B. Printing Company, Omaha, ran a newspaper campaign for three years, but did not find it a paying investment, according to Joe B. Redfield, president of the company. Although blotters, cards, etc., are used, this company finds the K. B. Printer by far its best advertising instrument. This is a sixteen-page house-organ. This little booklet carries a page about 5 by 7 inches and is filled with short articles of genuine information to the man who needs good stationery or who may be on the verge of entering the direct-mail advertising field. The articles generally are backed up with facsimile letters from customers who had tried the K. B. Printing Company and found it good. "This," said Mr. Redfield, "shows the prospective customer that it is not all wind on our part. The day is past when people take a simple statement for the truth. You make your statement and then prove it if you desire to win."

"We try to impress our customers with the idea that the real printer will steal neither for nor from the customer. Why, this house even goes so far in aiding the customer that we repeatedly turn down work when we know a specialty house can supply the customer more cheaply. This is done in the face of the fact that he is willing to give us the work at a price that would make a good profit."

"Our advertising is intended more to make friends than as a distinct selling method. The high-powered salesmanship that is talked about so much has no place in this organization. Let your advertising carry the personality of the house, give the prospect a friendly idea of what he may expect when he does decide to come over and be one with us. Friendship is not only the greatest thing on earth as existing between man and man, but it is also the only thing that will get you business in any line; that is the kind of business worth having."

There conceivably are printers for whom the house-organ is not the most logical advertising medium, but various Omaha printers find it productive both in theory and in practice.

THE great art of writing advertisements is finding the proper method to catch the reader's eye, without which a good thing may pass unobserved.—Joseph Addison.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XI.—By FRANK O. SULLIVAN

In 1924 Joseph Goodman, an English authority on lithography, wrote the following: "Another factor that keeps the offset lithographer in the forefront is the powerful 'duplicating' means which he has at his disposal. The step-and-repeat mechanical appliance, which enables him to multiply expeditiously and perfectly a single original with faithful surety up to mammoth sizes of sheet, is a craft possession of inestimable value. By its aid, every unit becomes an original, sharp and clean, without thickening. Machine plates can be liberated for constant use, and yet a new edition can be speedily reprepared at any and every time that requirement may call for it, even through the intervening space of years."

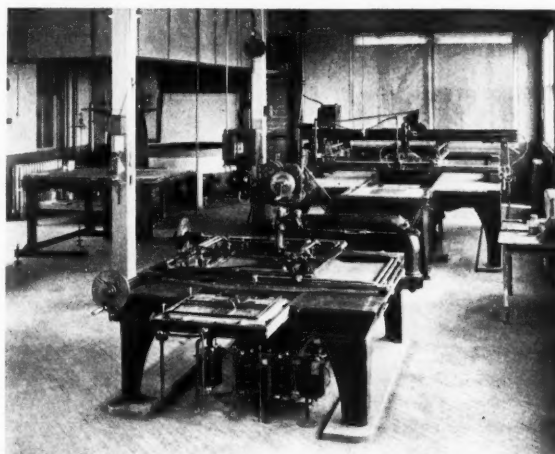
We can not get away from the fact that we are living in a photomechanical age and that the tendency is growing more and more toward that method of reproduction in the offset-lithographing field. The two photomechanical machines described this month are the inventions of practical lithographers—Ashley G. Ogden and Ellis Bassist. The descriptions are furnished by the American Machine & Foundry Company and the F. Wesel Manufacturing Company, manufacturers of these machines.

OGDEN MULTIPLE DUPLICATING MACHINE.—Hand transfer is, at best, a slow and laborious job, containing within itself no absolute guaranty of accuracy of register. Any work that must be laid out "by eye" must necessarily suffer in this respect, as well as in uniformity of the various units on the plate. The Ogden machine overcomes these difficulties with surprising ease. The design to be transferred is placed fixedly in the machine in the form of a glass-plate or film negative, or a proof on transparent material, and the metal printing plate is moved above it to any desired position by means of two screw-threaded shafts set at right angles to each other. Accurate micrometer controls permit this position to be attained within limits of one one-thousandth part of an inch in either direction. The entire operation of setting the plate in position is done mechanically, and may be checked visually by vernier scales integrally mounted. Heavy V-slides that have been machined to absolute 90° angular relation insure perfect squareness and alignment.

When plate and negative are brought into proper relation, a positive action pressure arm brings both into uniform contact; the exposure is made by lighting an arc lamp under the negative. Consequently the design is photographically and mechanically transferred to any predetermined position on the plate with an accuracy and uniformity not possible by hand-transferring methods. A series of transfers may be made at various positions on the plate, each transfer an original, with

a speed that is limited only by the time required to move the plate mechanically from position to position, plus the time required to make the exposure. In actual practice this entire operation seldom totals more than three minutes.

This is, essentially, the process of machine duplicating. But a further step in speeding up production may be made



Ogden Duplicating Machines in the Plant of Stecher Lithographing Company, Rochester

with this machine by the process of building up a multiple negative, or a negative which contains in itself several duplications of the original design. A simple dry-plate attachment (set in place in less than five minutes) enables the operator to make a multiple or built-up negative in the same manner as the transfer of a design in duplicate to the printing plate herein described. It is from this combination process that the Ogden machine derives its descriptive title, "Multiple Duplicating Machine."

Halftone work is reproduced with faithfulness of tone gradation, due to working directly from the halftone negatives; the several plates required in colorwork are made to register so perfectly that the colors of the original design, as corrected by the artist, are reproduced more accurately. Four colors generally suffice where six are necessary by the hand-transfer process.

The Ogden machine is essentially a machine of precision. All the parts are designed and assembled with a view to producing work of the highest degree of accuracy. Yet it is a very simple machine to operate, and it makes possible the

production of plates of the highest quality, by men new to lithography, after a short period of instruction. The feature of daylight operation, fully covered by the original patents, contributes not only to the comfort of the operator, but insures the registration of the negative and the measurement of the plate being made under the most favorable conditions.



FIG. 1.—Wesel-Bassist Negative Registering Device.

Plates made on the Ogden machine in accordance with the special processes perfected for its use will give at least as many impressions as the best hand-transfer plates, and usually more, because of the superior quality of the transfer. In hand-transferring, it is the custom to "rub up" the plate to meet the tone gradation requirements of the heaviest transfer, thus destroying much of the value of the lighter portions of the design. With the Ogden machine every print from a negative is an absolute original; mechanical reproductions can not vary, and sharpness is not sacrificed for uniformity. In general, the final cost of Ogden-made plates is less than one-third that of hand-transfer work, with due allowance made for the investment in, and operation of, the machine.

The first practically successful method for securing negatives for machine transfer of commercial work from existing stone or copper or steel plate engravings, without the use of a camera, was developed as a process of this machine. In this process, a single transfer of the design to be put on the press plate is used to secure a transparent positive. From this positive a negative is made by contact exposure, and used like any other negative in printing to the press plate in the machine.

Another process perfected as a result of the Ogden method is the making of a negative for lithographic transfer directly from a pen-and-ink sketch, or proof of a line cut, type set-up, or halftone engraving. This process makes it possible to produce by lithography, with great saving of time and cost, all classes of work which are now commonly produced by the type press.

The Ogden multiple duplicating machine is made in four convenient sizes, to suit the needs of all lithographic plants. These sizes run from a machine which takes negatives up to 14 by 17 inches and printing plates up to 32 by 37 inches, to one which takes negatives up to 20 by 24 inches and printing plates up to 49 by 67 inches.

The three smaller machines are operated by hand, the largest being electrically driven and controlled.

The American Machine & Foundry Company maintains a complete platemaking department at its plant in Brooklyn, with two Ogden machines in operation. These are at the service of any lithographer for demonstration purposes and are used to make plates for the lithographer's own jobs.

WESEL-BASSIST MULTIPLE TRANSFERRING DEVICE.—Ellis Bassist, a trained lithographer, a protege of Professor Albert of Vienna, conceived the idea of perfecting a simple step-and-repeat machine that would be void of micrometer adjustment and intricate machinery, and yet so simple that any mechanic or transfer man could learn to operate it in the minimum amount of time. With the aid and coöperation of a staff of engineers in the plant of the F. Wesel Manufacturing Company, such a machine was perfected the early part of this year. This new machine is a complete offset platemaking equipment, consisting of two parts: an illuminated, glass-top positioning or registering device, and a multiple transferring unit.

Each operation on the negative registering device is based on the principle of registering all negatives to one fixed point. With a color job, for example, the negative holder is placed on the top of the ground glass, covering the registering table (Fig. 1) and securely clamped. The key plate or yellow negative is then placed on the negative holder. The table is equipped with incandescent lights, which enables the operator to locate the registering marks. With the aid of the movable bridge shown on the registering device (Fig. 2) the negative is then positioned. Permanent registering marks are located on each end of the movable bridge and are manipulated so as to coincide with the registering marks on the negative. At each end of the movable bridge is located a vernier scale that enables the operator to register to one one-thousandth part of an inch—so fine is the adjustment—and almost instantly the registering marks on the bridge coincide with those on the negative. This position is secured by the aid of a set of thumb screws and the reading is recorded on a sheet of paper. There remains then only the vertical registering marks to be made

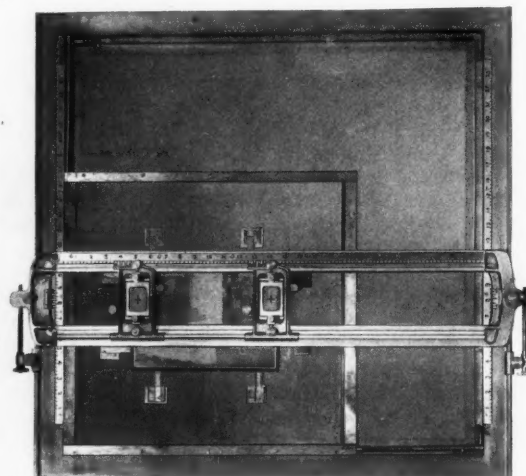


FIG. 2.—Showing movable bridge on Wesel-Bassist Negative Registering Device.

to coincide with a similar vernier scale on the movable bridge. This reading is also recorded on a sheet of paper.

This registering operation is accomplished in less than one minute, is absolutely foolproof and eliminates every possibility of error or inaccuracy. The reading for each succeeding color is the same and will register exactly with the key plate. The next move is the removal of the negative holder from the registering table and the placing of the holder in the multiple

transferring machine in exact position for the first exposure for printing. There is another advantage in the negative registering device; that is, while the yellow plate is being photocomposed in the transferring machine, the second color negative can be prepared for printing and thus save considerable time between each two colors. The simplicity of the machine lies in the fact that it is worked entirely on the block system; that is, every time the negative is moved to each succeeding position the negative holder carrying the negative is locked into a fixed point that is so accurately placed that a double print can be made on any part of the printing plate and be produced line for line and dot for dot.

Each of three sides of the machine is equipped with steel tracks into which the record bars accurately fit. These record bars are also grooved to hold sliding blocks of small steel furniture that enable the operator to make a complete layout on the record bars before placing them in the transferring machine. Before each succeeding step the negative holder is locked into a fixed position, the exposure made, unlocked and moved to the next position, where it is again locked, and so on until the first row is photocomposed. The backward movement for the next line of prints is worked on the same system of blocks as that used in printing the first line — always arriving at a fixed point on the record bars.

Each machine is equipped with six record bars and forty-eight sliding pieces. Additional record bars and sliding pieces can be furnished at extra cost to the customer desiring them. The advantage in having extra bars lies in the fact that any job that comes in as a repeat order at stated intervals can be recorded on a set of these bars as the first layout, then put away, and when the repeat order comes in, all that is necessary is to place these in the machine, and all is set to go ahead. This saves considerable time in the placing of the sliding pieces or blocks in accurate positions.

The negative holder consists of two parts, an inner and an outer frame. The outer frame remains in the machine at all times, while the inner frame, on which the negative is fastened, is removed when changing from one color to another or from one job to another.

There are two sizes of negative holders furnished with each machine, size 13 by 13, and 18 by 18 inches. In order to accommodate these two sizes of negative holders, two connecting rods are furnished with which to widen or make smaller the steel tracks in which the negative holders move. This operation takes but a moment to make the change, and is accomplished by the simple turning of two set screws on the connecting rods.

Fig. 4 shows the Wesel-Bassist frame in position ready for closing so as to apply the vacuum for printing. Zinc plates

in the upper frame are clamped and held firmly with specially constructed clamps, preventing any possible movement of the metal plate in lifting or closing the upper frame. The clamps can be set in any position to insure every plate's coming to the same position. By this is meant that the margins for a certain press, such as gripper margins, can be set and maintained at all times and if desired can be readily changed for other makes of offset presses almost instantly. It is also possible to make step-and-repeat negatives with this device. When glass is used for this purpose, special clamps are required for

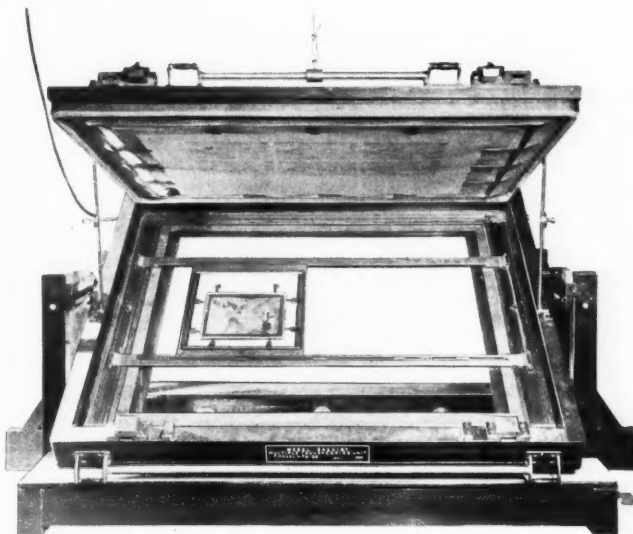


FIG. 3.—Wesel-Bassist Multiple Transferring Machine.

holding the glass in the position of the zinc plate. In the illustration you will note the vacuum pump is on the left side of the frame. This is not necessary. The pump and motor can be placed on a shelf near the ceiling and out of the way, and simply piped to the frame.

Fig. 5 shows the frame clamped and ready to be tilted in a vertical position for printing purposes. Note the wire coming to the front handle of the frame. This is the balancing element of the frame, permitting the operator to tip the frame in a horizontal position or a vertical position without any effort. Also note that the entire frame is protected with steel plates against warping or springing. Also note the locking device which insures the frame locking into positive positions

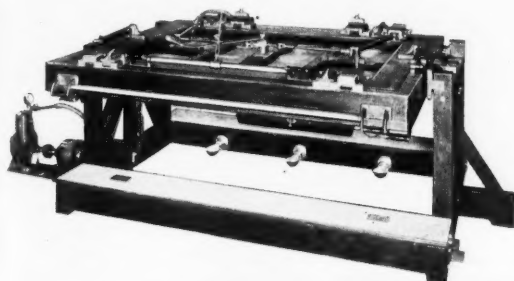


FIG. 4.—Frame in position ready for closing.

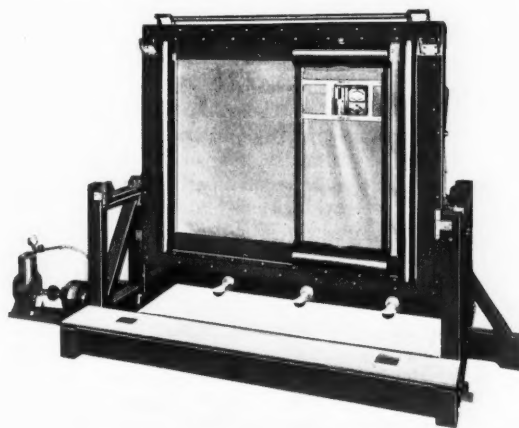


FIG. 5.—Frame clamped ready to be tilted.

at all times. In this position you will also note the necessity of having incandescent lights underneath to permit the operator to see whether the negatives or the printing-frame glass is clean and free of dirt. It also guides him in his shift. The

locking device is controlled by a long bronze lever which is readily seen in the illustration, which permits the locking of the four corners simultaneously with one shift of the lever. The opening of the frame is controlled in the same way.

Objective of Lithographic Foundation Reached

By ROBERT TYLER



JOSEPH DEUTSCH, chairman of the Endowment Fund National Campaign Committee of the Lithographic Technical Foundation, announces a total of over \$670,000 pledged to that movement. This means that the first objective of \$600,000 has been reached and that the campaign is now marching toward the next milestone in Mr. Deutsch's plans, the obtaining of \$750,000 in subscriptions before the campaign closes in December.

Income from the endowment fund will be used to maintain the twofold program of scientific research in a laboratory already established at the University of Cincinnati; and the training of executives and craftsmen by the coöperative method of education, which has been so successfully demonstrated by Dean Herman Schneider of the College of Engineering, University of Cincinnati.

The subscription which carried the total over the \$600,000 mark was made by Arthur Bentley, president of the Miehle Printing Press & Manufacturing Company, when he handed to Mr. Deutsch a pledge for \$20,000 in addition to one previously made of \$5,000. When this subscription was received it automatically made effective a joint pledge of \$50,000 by Joseph P. Knapp, chairman of the board, and L. A. Ettlinger, treasurer of the American Lithographic Company, which was conditional upon \$600,000 being subscribed before December 31, 1925.

At a campaign dinner held at the Muehlebach Hotel, Kansas City, October 28, speeches were made by A. E. Broadston, production superintendent of the United States Printing & Lithographing Company, Cincinnati; Mr. Deutsch; Robert Tyler, field representative; Judge E. Allen Frost, general counsel of the Poster Advertising Association; W. W. Workman, of Richmond, retiring president, and H. F. O'Melia, of Jersey City, incoming president of the Poster Advertising Association. Franklin D. Crabbs, president of the Union Bank Note Company, presided.

Mr. Deutsch conferred in Chicago recently with G. M. Markham, president, and W. S. Hulbig, secretary, of the Canadian Lithographers Association, and arrangements are now in negotiation for a dinner in the interest of the campaign to be held in Toronto, December 11, in connection with the annual meeting of the Dominion association. Mr. Markham, who is president of the Federated Press, in Montreal, and Mr. Hulbig, were enthusiastic about the program of the foundation and expressed it as their opinion that Canadian members of the industry will welcome an opportunity to take part.

The Poster Advertising Association, at its convention in Kansas City, October 26 to 30, gave its endorsement to the foundation. At the session on the morning of October 28, Mr. Broadston and Mr. Deutsch addressed the delegates, who numbered between six and seven hundred. Both speakers stressed that out of the foundation program will come better posters, from the standpoint of faithful reproduction as well as the standpoint of durability, because of better inks and paper. Mr. Broadston went into detail of the technique of poster production and pointed out many conditions that can be bettered

by scientific examination of problems involved. Mr. Deutsch brought a message of coöperation by related industries amounting to approximately twenty-six per cent of the total amount subscribed to the endowment fund. Two days later the Executive Committee of the Poster Advertising Association made its subscription to the endowment fund.

The New York city dinner was held at the Waldorf-Astoria on Tuesday, November 17, to which members of the industry and the allied trades in New York city and vicinity were invited. The committee that made the arrangement for this meeting, under the leadership of the chairman, A. E. Winger, president of the American Lithographic Company, was made up of Charles W. Frazier, Albert J. Ford, R. R. Heywood, Le Roy Latham and Alfred B. Rode.

This was the final meeting in the campaign and was marked by a good deal of enthusiasm because the \$600,000 objective had been greatly exceeded. Among the speakers were Dean Herman Schneider, of the University of Cincinnati; Joseph Deutsch; R. V. Mitchell, president of the Harris Automatic Press Company; Le Roy Latham, president of the Latham Lithographing & Printing Company; Alfred B. Rode, president of Rode & Brand, who is also president of the Lithographic Technical Foundation, and Judge E. Allen Frost, president of the Poster Advertising Association of Chicago. As the forms for this issue of THE INLAND PRINTER were closed before news of the meeting could be sent, details will follow later.

NEW COLOR-NEGATIVE REGISTERING DEVICE

Every one knows just what it means to match a negative into exact register after the setting or focus of the camera has been disturbed. Much maneuvering, measuring, time and patience is wasted in the effort. An ingenious method came to our notice just recently which will be welcomed by those who have had the irritating experience of remaking a color negative because of breakage or some other equally exasperating reason. The new Wesel-Bassist color-negative registering device — which can be mounted on any camera — is a simple little invention. It consists of a steel bar mounted on the side of the camera with two indicators, one on the lens board and the other on the plateholder frame. They are engaged into two steel blocks, being fastened in position after the image is focused. These blocks can always be moved back into position again within one one-thousandth of an inch; thereby the lens and the sensitive surface are brought to the former position, striking the exact size without measuring.

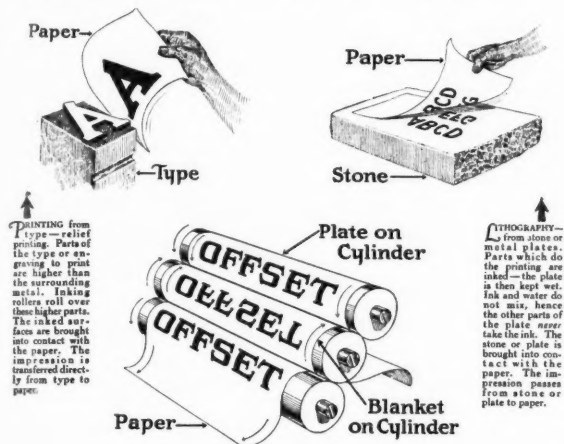
The final screen negatives can be made from each color positive without waiting until the entire set is finished. Herein lies its great value to the color lithographer. For example, the yellow positive can be photographed, plate made and proved before the red is started. This enables the retoucher to have a color proof before him for finishing his succeeding colors, thus helping him to follow the progress of the job from color to color. The time element for submitting proofs is also considerably shortened. The proving progresses as fast as the positives are retouched. By the old method, the final negatives could be started only after the positives were finished.

The A B C of Offset Lithography

The title of this latest contribution to offset lithography is "Offset, That Something Different in Advertising," published by the Harris Automatic Press Company. Without question, the book gives the best explanation, issued up to this time, of what offset lithography is. There are no technical phrases to confuse the reader, but in simple language he is told what offset is, the principles under which the designs, in black and white, and color, are printed upon the paper; of the advantages of this method of lithography in advertising, direct-mail literature, four-page letterheads, folders, package inserts, catalogues, posters, hangers, cutouts, jumbo ads., street-car cards, blotters and mailing cards.

Offset is a process of putting words and pictures on paper. It is not strictly printing — neither is it strictly lithography. In both printing and lithography the printing plate or stone is brought into direct contact with the paper — the impression goes directly from plate or stone to paper.

In offset, however, the impression goes first from the plate to a rubber blanket and then from the blanket to the paper. Due partly to this intermediate step, the blanket, advertisers obtain "that something different" when they "produce it offset."



Offset — indirect lithography — planographic production. Impression passes from a curved zinc plate to a rubber blanket, thence to the paper — same principle of water and ink not mixing as in lithography — note the rotary principle of the OFFSET process — note that inked impression does not pass directly from plate to paper.

The Offset Process Explained in a Graphic Manner

Briefly, offset reproduces faithfully the exact blends and hues of the original. It reflects the artistic feeling of the artist — his masterful way of handling depths of color.

By offset you obtain a soft, natural effect that is individual to offset alone. You obtain an effect that presents your product and its surroundings in a convincing manner. This is the correct way to use color. When it is used the other way the recipient feels that color has been used merely in a strained attempt to flag his passing eye. To a great extent, color is used in the advertising of fruits and foods. Here, the most important appeal is the picture — if it looks natural. That is why almost every direct-mail advertisement of food products is produced offset. At a recent food show in Cleveland, ninety per cent of all the literature was produced offset.

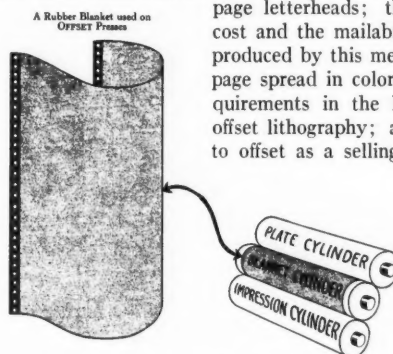
Because the rubber blanket is pliable, it shapes itself to the contour of the paper. This is why you can produce by offset halftones, color, or any other kind of work, upon rough, mat finished offset papers.

Dull papers please the eye. Readers concentrate upon your message, not upon the paper. School books produced on offset paper save children's eyes.

Offset paper is thick for its weight. An offset advertisement produced on seventy-pound stock has that feeling of quality which you experience when you handle a one-hundred-pound coated

stock. As it has been expressed, an offset circular has a "business-like poise" — it induces reading. Although sixty-pound offset stock makes a thicker book than seventy-pound enamel, it takes fewer pounds of paper.

The pamphlet dwells instructively on the inks used in offset lithography, the adaptability of this kind of printing for four-page letterheads; the lower mailing cost and the mailability of literature produced by this method. A double-page spread in colors tells of the requirements in the line of copy for offset lithography; a page is devoted to offset as a selling force; another



The Rubber Blanket as Used on Harris Offset Presses

The rubber blanket is partly responsible for the unbelievable color results obtained by OFFSET. The ink impression passes from plate to BLANKET to paper — not plate to paper directly. Harshness cannot get past that blanket. Tints are smoothed out — tones blend to give a faithful reproduction.

to the wide range in size, up to twenty-four-sheet posters, that is obtainable by this method.

The Harris Automatic Press Company is to be congratulated on its foresight in giving, not only to the printing world but also to the public, this admirable explanation of a method of printing that is still in its infancy — offset lithography.

Lithographic Topics

By "SULLY"

A VERY attractive and unusual piece of advertising literature has been issued by the "Bonds of Hartford." The name of Bond lends itself and makes possible this kind of advertising, for it is made to represent an actual bond. It is lithographed by the offset method on bond paper; the inside shows the three Bond hotels located in Hartford; the coupons represent the many advantages and conveniences offered the traveling public, and on the reverse side are fourteen "Memory Pictures From Incomparable Hartford." These latter are very well executed thumb-nail sketches of the historical and interesting sights to be seen in and around this Connecticut city. The work was done by The Graphic Arts Company, which is to be congratulated on a clever piece of advertising.

LAST month, in this department, there appeared an article telling of the new method employed by the Intaglio Lithoplate Corporation in the making of a durable plate for offset lithography. Since that article appeared it has been my good fortune to see the results obtained from two 44 by 64 inch plates — one printed with the regular albumen solution without any added treatment, and the other being treated by the method employed by the Intaglio Lithoplate Corporation. The difference in the printed sheets was very marked. There was a clearness and distinctness resulting from the deposited zinc plate that was lacking to a marked degree in the regular plate. The dark tones and shadows invariably filled up on the sheet printed with the ordinary plate, while the treated plate brought out all the high-lights and solid tones with perfect clearness.

There has been no endurance test as yet to show how long one of these plates will stand up, but it is reasonable to suppose that it will endure as long as the run lasts.

B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

The Buckeye Book of Direct Advertising

By Carl Richard Greer

WE wish we had received this Buckeye book before we wrote the editorial in the November issue of THE INLAND PRINTER, "In Praise of the Paper Man." It is well worth a place in the record of praiseworthy deeds to help the printer. But it came too late. The book is dedicated "To the enlargement of public knowledge of advertising and printing and the convenience of all who practice these noble arts." This is amplified by the following paragraph in the preface: "We are hopeful that our friends may find in this book sound guidance in the preparation and use of direct advertising presented in a form that will be convenient and lucid. We offer, then, a working manual of direct advertising, adapted, we trust, to the daily needs of the buyers and builders of direct advertising. In it we have tried to include all the essential principles of sound and successful advertising, with a sufficient account of the literary and mechanical technique of advertising to enable the reader to apply these principles to his own problems with some assurance of a satisfactory outcome as to both costs and results."

It is a fine piece of work Mr. Greer here has produced. He has covered every known phase of direct advertising with practical information about means and processes in printing and engraving, augmenting the written word by appropriate illustrations. It's a work that the Buckeye people have reason to be proud of. Like all other Buckeye publications, the book is sent free to printers and others who may be interested.

THE BUCKEYE BOOK OF DIRECT ADVERTISING. By Carl Richard Greer. 222 pages, 6 by 9, board covers. Beckett Paper Company, Hamilton, Ohio.

The Fleuron No. 4

The Fleuron is an annual journal of typography, edited by Oliver Simon, at 101 Great Russell street, London, England. In the present issue Stanley Morrison uses forty-three pages in discussing "Script Types," illustrating the article with half-tones and zincs; this is, of course, the most important article in the book. There are five other articles, besides book and typographical reviews, of special interest to us Americans being "On the Work of Bruce Rogers," by Frederic Warde, which is illustrated with examples of Bruce Rogers' work.

The book is set in twelve-point Caslon and printed on an Abbey Mills watermarked

laid stock with wide margins, giving a pleasing effect. The headings are set in thirty-point Caslon, which does not give a pleasing effect, especially where they are long, one filling four lines. A fourteen-point Caslon would have been much more

Other Books Received

Similes and Their Use. A collection of prose, poetic and biblical similes in the English language. By Grenville Kleiser. Funk & Wagnalls Company, New York city. 381 pages. \$2 net.

Rahwedia. A true romance of the South Seas. By C. Harold Smith. Published by D. Appleton & Co., New York city. \$2.50.

appropriate and would have served the purpose better, it seems to us. Other typographical defects are pages ending with divided words and pages ending with the first line of a paragraph. A "journal of typography" should have no such defects.

The American agent for The Fleuron is Stanley Mott, The Chaucer Head, 32 West Forty-seventh street, New York city.

Cost Accounting

By W. B. Lawrence, C.P.A.

The author is a practical printer, and an organization man with an enviable record. He was secretary of a state printers' organization in Ohio before the advent of the U.T.A. as a "live" organization. During the first year or two of the three-year plan of the U.T.A. he was one of the organization field men, helping to organize such "live" locals as Grand Rapids, Columbus and Baltimore. For the last two or three years he has been director of the cost work of the American Photoengravers' Association. In the preface Mr. Lawrence says:

This book is intended as a course in cost accounting and as a reference for cost accountants and executives in manufacturing enterprises. It deals with the theories upon which the procedure of cost accounting is based and endeavors to give a practical application of these theories to present-day manufacturing conditions. This method of development is that of a discussion of the necessity for cost accounting and of the importance of detailed financial statements, followed by a general view of the subject, after which the details of procedure are worked out.

The book itself bears witness to the fact that this promise has been carried out both practically and eloquently.

COST ACCOUNTING. By W. B. Lawrence, C.P.A. 528 pages, 6 by 9, cloth cover. Prentice-Hall, Incorporated. New York city. \$5.

The Romance of the Amalgamated Press

Compiled by George Dilnot

THE AMALGAMATED PRESS of London is undoubtedly the world's largest publishing house. It is now publishing 102 daily, weekly and monthly publications, including the *Times*, the *Daily Mail* and the *Daily Mirror*. Approximately one person in four of the population of the British Isles buys one copy of its publications each week; it is improbable that there is a single home in the country, however remote, not familiar with one or more of its many publications. Figures that stagger the imagination are commonplaces in its everyday routine; of paper alone it uses some thirty-five thousand tons a year; of ink enough is used yearly to float several of England's largest battleships. And the building of this immense organization covers a span of less than forty years.

Like a number of other giant concerns, it had a small and precarious beginning. It was in 1888 that Alfred Harmsworth, then a lad of twenty-three years, welded together the first link in the huge chain, *Answers to Correspondence*, in a twelve-foot room in Paternoster square. Its object was, as the title may indicate, to answer all questions submitted to its editor. It lingered between life and death for many months, but the enthusiasm and perseverance of its owner, who later became world-famous as Viscount Northcliffe, finally brought it success. From then on followed success after success for the young publisher, culminating in the organization of the Amalgamated Press in 1922. It is this romance that is pictured in the book.

The book itself is as magnificent as the organization of whose romance it is a record. The pages are 10 by 13 inches, printed on a deckle-edge laid stock of a fine texture. Together with the inserts on a heavy cover stock with tissue covering there are nearly 200 pages in the book. The cover is buckram with levant morocco back and corners, hand-tooled with gold.

A Compendium of Compound Words

Compiled by P. O. Landon

A vest-pocket compendium of compound and hyphenated words appearing in Webster's International Dictionary. It will be of great assistance to proofreaders and printers. A study of the foreword is necessary because certain classes of words are not listed. 104 pages, cloth cover. Homestead Company, Des Moines. \$1.50.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Doubtful Innovations

A trade compositor in one of the eastern cities writes that Robert T. Williams, of the Department of Research, United Typothetae of America, delivered an address on "How Standardization Can Help" at the last convention of the International Trade Composition Association. In this address Mr. Williams said:

(1) "Another field for investigation which should interest the trade compositor . . . is the question of revising keyboards on composing machines; namely, revising them with a view toward an increasing use of logotypes on keyboards. I know that the logotype question has been talked about, neglected, thrown in the sink ever since old man Gutenberg's day, and that in hand composition the complexity of the case which would result from the use of logotypes would destroy any time saving that might be gained by them, but in a composing machine that would not be true, and the use of certain logotypes such as 'th' and 'ing' on a composing machine keyboard would result in a considerable saving of time." Is this true?

(2) "Another field for standardization which would interest the trade compositor is the correction of the present basis for figuring machine composition. I think we are agreed, at least lots of us are, that the em basis is an anachronism. The em has little or no relation to the actual work done in setting matter on the machine. It seems if you want to get at the time it takes you to do any operation the first thing you should start with is the operation itself.

"Composition, obviously, is manufactured on a character basis, and the time it takes a piece of matter to be set is dependent upon the number of characters or keys which the operator has to strike, and it seems to me that the true basis for time records on composition should be determined from a character basis and not from an em basis. It takes no longer, as far as I know, to set a capital 'M' than it does a lower case 'i,' but it gives you considerably more ems if you do much of it." Is this information to be depended upon?

Answer.—(1) No, it is not true, nor is it feasible. The keyboard of a linotype or an intertype has ninety keys, and every one of them is sorely needed for the present layout. It would not be practical to add another row of keys. Then where should these logotypes be placed? And even if room could be found on the keyboard, what about the magazine? The keyboard is merely the functional part releasing characters in the different channels of the magazine. There is not a single empty channel at the present time; in fact, numerous characters are stacked on the pi-board and must be put into the assembler by hand when needed. Where, then, would there be room for added characters in the form of logotypes?

(2) It may be "agreed among lots" of laymen who know nothing about the operation of the typesetting machine except what they have obtained second-hand, "that the em basis is an

anachronism." But it surely is not "agreed" among those who know. Mr. Williams is at fault when he says, "It takes no longer, so far as I know, to set a capital 'M' than it does a lower case 'i.'" The lower-case "i" has practically a straight drop into the assembler, while the capital "M" must travel nearly the full length of the assembler belt. This is further proved by the fact that composition in all capitals is double-price matter. Besides, this idea of character measurement was a topic of discussion in the old hand-set days, before the typesetting machines became factors in composing-room practices. And it was nearly unanimously discarded as impractical. Innovations are admirable when they are founded on physical, mechanical or technical possibilities; otherwise, they are merely bothersome annoyances.

Applying Spring to Font Distinguisher Stud

An operator desires to apply a new spiral spring to the font distinguisher. He also wants to know the manner of correcting the noise made by the first elevator jaws when entering the top guide.

Answer.—You state you are not using the font distinguisher, but do not tell us whether it is in the box or just turned out of position. If the font distinguisher is in the box but turned out of use, the spring may be readily applied by (1) removing the distributor box, and (2) withdrawing the font distinguisher from the box. This is done by loosening the small screw which holds the plate (G-1806) and by turning the long rod (G-1074) so that the font distinguisher can be drawn through the hole provided in the back plate lower rail (G-645). When the font distinguisher is out you may either thread the spiral spring (G-1218) on the rod and over both the plate and font distinguisher, or you may unscrew the short stud rod (G-615) from the long stud rod and then put the spring on the long stud rod (G-1074), followed by the plate (G-1806) and short stud rod. When this is done, reverse the operation of removing and the parts are again in position. If the groove in the font distinguisher block is full of dust, it may be cleaned, when the box is out, by a squirt of gasoline from a small can.

To decrease the noise made by the first elevator when it enters the upper guide, you will only need to graphite the surfaces that are under frictional contact when the noise occurs. With the magazine brush and dry graphite rub the front surface of the intermediate bar on the top guide. Hold the brush in a horizontal position and press up as far as it will go. Also use the brush with graphite in the jaws of the first elevator. If this is done daily, it will reduce the noise to a minimum. About once a week apply a liquid solution of gasoline and graphite to the duplex rail. As the gasoline quickly evaporates, it leaves the graphite as a lubricating medium where the parts rub under pressure. There need be no fear that the graphite so applied will get on the matrix lugs.

Squirt From Head-Letter Mold

An operator states that he removed a small block from near the upper left corner of his head-letter mold pocket, and although he had an advertising mold in use he had a bad squirt when he forgot and used the filling piece when casting a mixed line. He wants to know how it happened, as he understood that the cams would stop if a circumstance of that kind arose.

Answer.—The block attached to the mold disk adjacent to all display or head-letter molds is associated with the plate attached to the back of the first elevator back jaw. If you are using a head-letter mold and you fail to throw the filling piece over to the right before sending in the line, the cams should be stopped by the vise automatic, because the upper end of the block comes into the path of the first elevator, and the plate on the back jaw of the first elevator alights on the block. In some instances the block on the mold comes forward and strikes against the plate, thus causing the clutch to slip instead of throwing the clutch out of action, as it is supposed to do. Put the block on the disk and do not draw the disk so far forward, and it will not strike the justification bar brace when you are turning the disk. The cause of the squirt is due to a double elevation of the matrices in the auxiliary position. When you place the filling piece to the right, it causes the lower lugs of the matrices assembled in normal position to enter the auxiliary groove in the mold keeper. If some of the matrices in a line are raised to the auxiliary position and the rest of the line remains in normal position, it causes the raised lugs to be struck by the mold body when it advances. This, of course, prevents a close union between the surface of the mold and the back edge of the matrices. The metal naturally can not be held in the mold cell when there is so much space open at the front of the mold, and the squirt is the result of this condition. An accident of this character usually occurs but once to an operator.

Screw Breaks Off

An operator writes as follows: "The distributor shifter slide stop screw has been broken off on three of the four linotype machines I have operated. Don't you think it would be a good idea to lock the distributor shifter slide with the latch when recasting to any great extent? It seems to me that this ought to help somewhat, as the slide strikes the screw with considerable force."

Answer.—This occurrence has been noted, but it appears to be associated with a quick return to normal position of the cams by hand after they were backed up. If the slideway of the distributor shifter is kept properly lubricated with graphite so that the inward motion of the slide is uniform, we do not believe this should occur, as the contour of the cam, allowing this motion, is not very abrupt where the rider descends. If you find by testing that the slide strikes the screw too hard, there will be no harm, of course, in locking back the shifter while recasting.

Elevator Transfer Slide Out of Adjustment

An operator writes to the effect that his transfer slide on three occasions was found out of adjustment, which caused lines to "pi" in hair-space box when the second elevator was held up by a line. In each instance he searched for what he thought was the common causes, but was unable to find that either the link pin or the screw had become loose. He desires to know what else besides an interference to the return of the slide will cause the transfer slide cam roll lever to slip.

Answer.—We have found one cause, not so rare, perhaps, as the working loose of the link hinge screw (D-197), which will engage with the edge of one of the openings back of the slideway and cause the cam roll to slip as the cam is returning it back to normal position. The cause is the working loose of the nut which forms the connection between the two

screws of the turnbuckle. As you probably know, the turnbuckle consists of three parts: a right and a left threaded screw, and the nut into which these screws are threaded. The nut has a slot sawed into one end and also has a hole at right angles to the threaded hole. The nut becomes loose sometimes, permitting the upper end of the spaceband lever to engage the frame of the machine adjacent to the spaceband box. This interference to the return-to-normal of this lever causes the slipping of the cam roll lever. This trouble can be prevented by removing the turnbuckle and taking out the screw on the split end. Squeeze the split end in a vise so as to tighten the grip on the screw, which may then be threaded in. It will be found that the nut will no longer work loose, which will prevent the slipping of the cam roll lever from that cause.

Keyrod Spring May Be Weak

"Spacebands do not always drop, but remain in box after ears have let go. This is not caused by roll or cam, as they are O. K. When I push the spacebands back behind the hooks on the top rails and touch the key, they usually drop all right for a while. What's the answer?"

Answer.—Try increasing the tension of the spaceband keyrod spring if it appears to give a slow upward action of the spaceband pawl levers. See if the key lever slips out of the screw in the back pawl lever. This happens occasionally. Examine the lugs of the spacebands; they should not be bent out of line with the shoulder of the slide. The under edge of the lugs of the slides wears where the point of the box pawls strikes in lifting the band over the hooks of the top rails. If this wear becomes excessive it may also be a cause of trouble. A few light rubs with a very fine file on the under side of these lugs will help correct unduly rounded lugs.

Low Metal Causes Trouble

"I have recently found several scratches on plunger near holes at the side and on the bottom edge below the last groove. I have frequently been troubled with stuck plunger, and am wondering if the dross could be the cause of the marks."

Answer.—If the metal is allowed to get too low in the pot, grit may become lodged in the grooves in the plunger and this may cut the marks you noted. Always keep the surface of the metal above the top of the well, and when inserting the plunger move the dross to one side so as not to have the plunger carry any into the well. If you use a rotary wire brush to clean the well, turn the brush clock-wise. If the brush is rotated backwards, its wires sometimes become detached and cause trouble.

Pinion Spring Screw Works Loose

"On two or three occasions the screw that holds the spring in the mold disk pinion has jumped out and allowed the spring to fly quite a distance. What causes this screw to work loose, and how may it be stopped?"

Answer.—The trouble is probably due to the head of the screw, which is close fitting, rubbing on the inside of the handle of the pinion when it is turned by hand. This friction of the screw head and the adjacent part causes the loosening of the screw. You can prevent the trouble by polishing the side of the screw head with fine emery paper and oiling it before returning it to its place.

Identity of Correspondents Not Disclosed

An operator writes to find out whether his name and the name of the town will appear in the published answers to questions he may ask.

Answer.—Names and localities of writers seeking information are withheld. In fact, after the letter goes to the file the identity of the writer is lost. No correspondent need fear that his name or locality will be disclosed.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Calling a Halt on Contests and Circulation Liars

Two matters of considerable importance to local newspapers and their publishers were brought out at the recent meeting of state press field managers in St. Louis, by way of discussions of the different fields and their problems. One was that the postal department at Washington is giving some close attention to subscription voting contests, or so-called popularity or salesmanship contests for the purpose of increasing circulation at whatever cost. A particular case was mentioned wherein the publisher of a newspaper who was conducting such a voting or salesmanship contest was notified by the department that complaint had been made that the newspaper in question was being sold at much less than half its subscription price, counting in the cost of premiums offered, the cost of the contest manager, percentage to the promoter, and all that. The department advised the publisher that when the contest was completed it would ask to check up the entire list of new subscriptions and if the evidence showed that these subscriptions had been obtained at less than fifty per cent of the regular price for the paper, such subscribers could not be served at the second-class postage rates.

Another matter of vital importance came as information direct from the postal department at Washington that the department would investigate complaints and prosecute offenders who claim and advertise a greater circulation of their newspapers than they really have, as an inducement to advertisers to use such newspapers. An instance or two were mentioned where publications with but three thousand or so of circulation had claimed thirty or forty thousand and thereby had used the mails to defraud advertisers. It was said some prosecutions of that kind of fraud had been made and convictions secured.

In both of these matters the postal department might be very hard to deal with if violations of the postal provisions were to be proved, and we advise that publishers watch the game from this angle when they are asked to yield to inducements for subscription contests and the vanity of claiming a much larger circulation than they in fact have. In many cases contests conducted on the usual scale, with an automobile or two as grand prizes and then lesser prizes and commissions to all the other contestants, with thirty or more per cent of the gross going to the contest manager or his firm, the actual cost of subscriptions thus secured runs to sixty-five per cent of the regular subscription price — and we think in some cases even more than that. Obviously this would be violating the provision that at least fifty per cent of the advertised regular subscription price must be secured in order to entitle the paper to delivery at second-class rates. And it is no uncommon thing to think that publishers, large and small, claim hundreds and even thousands of circulation more than their publications really have as an inducement for prestige in advertising. It is a form of abuse of confidence and obtaining money under false pretenses, and this is the way the department regards it.

These state association field managers arranged for a complete tie-up with each other in matters of importance to the publishers of their respective states. For one thing, fraud advertising and graft propositions that are frequently broadcasted in one state at a time, can be heralded to other states in time for the publishers there to be warned and guarded against them. Evidence found in one state can be communicated to the field men in other states, and thus in a matter of a day or two all the publishers of these well organized states can be in possession of information that will save them work and losses. Not only this, but many good things will be passed along as well, with a resultant benefit to the individual publishers of the entire country.

It was brought out at this St. Louis convention of state press field managers that there are some pernicious advertising agents, or concerns, or whatever you wish to call them, in several states that openly solicit general advertising business at a much less rate than the newspapers quote to recognized agencies. They tell prospective advertisers that they can place their business at ten or more per cent less than the standard rates quoted for these papers. It was stated that they do actually get business that way, but how they do it was not so plain. But the fact that they do it at all is a reflection on the newspaper advertising business as a whole. For instance, it was stated one such concern claims a list of 180 newspapers in Colorado at a big cut in rates from the agency lists. Nobody can figure out which papers these are or where located. It is doubtful whether there are a third of that number that can be thus included in any cut-rate proposition. Possibly there are not a dozen, but it is downright demoralization of legitimate business for any such propaganda to get out, and it should be stopped if it takes gunpowder to do it. What interests are concerned? And why? Can any one enlighten us?

Display Space Seven Years Ago and Now

We have before us a list of newspaper advertising rates in one state as printed, including the local reader and display space rates, for 1918. The list is largely made up of weekly and the smaller local newspapers of the state, and it is interesting now in comparison with a rate book from the same state for 1925. "It is to laugh." When we consider what these newspapers did for so small pay in 1918 we sometimes wonder how they ever survived the war. The first six papers listed charged 15 cents an inch, with an agency commission of 15 per cent off from that! Then the list ran 20 cents; 20 cents; 15 to 18 cents; 20 cents; 25 cents; and then a few more at 15 cents. Now the same papers show rates as follows: 25 cents; 30 cents; 25 cents; 35 cents; 35 cents; 25 cents; 25 cents; 25 cents — and on to 40 cents an inch for display space, with the same commission to agencies. Not a 15-cent paper in the entire list and few less than 25 cents. All of which goes to show that there has been a business revolution in those

smaller publications that very likely accounts for their vast improvement in appearance, makeup, general contents, and especially in advertising displays. Every paper listed carries more display copy now than it did in 1918.

Very few newspapers, large or small, have a complete cost system to show exactly what their space should bring. But those newspapers that do have such systems find that preparing the copy for the printer, composing, proving and then makeup and lockup ready for the press costs them more than 21 cents an inch. And these publishers wonder how smaller papers can exist on the pay they get for the complete newspaper circulated to readers. Of course, overhead is decreased in most of these small plants by reason of the versatility of the publishers themselves, who not only take in the advertising and book it, but help set the type and make the forms ready—all of which they can do at much less than the cost if each piece of work is done by different men where somebody isn't doing much of anything productive.

The point is, as was stated in this department some weeks ago, that the cost of producing advertising ought to be measured up to the time it goes on the press. Then a separate accounting can be made for the circulation and a fair and just price can be figured to the advertiser. Printing is one part of the job; that is all. Circulation and mailing costs are another.

Old-Time Newspaper Rules

We have a reproduced copy of the *Indiana Gazette*, published at Vincennes, Indiana Territory, in 1804. It is a little four-page, four-column sheet, filled with reading matter exclusively, except for some legal notices. The publisher, E. Stout, offers the usual salutatory in presenting the first issue, as follows:

At length after great trouble and much expence the Public is presented with the first number of the *Indiana Gazette*. Without deviating from the general rule of News-Paper Printers, in the first number the editor addresses the Public, and lays down the principles which shall govern the publication. His object shall be to collect and publish such information as will give a correct account of the productions and natural advantages of the Territory, to give the latest foreign and domestic intelligence—Original Essays, Political, Moral, Literary, Agricultural, and on Domestic Economics—to select such fugitive literary productions as will tend to raise "The genius or to mend the heart," &c. &c. shall be the second.

The political complection of the paper shall be truly republican; but it never shall be prostituted to party—Essays of any political complection, couched in decent language shall find a ready insertion,—but the Editor pledges himself that the columns of the *Gazette*, shall never be tarnished with matter that can offend the eye of decency, or raise a blush upon the cheek of modesty and virtue.

With this outline the *Indiana Gazette* is submitted for patronage, to a generous and enlightened public,—and the Editor feels confident of encouragement, equal to his merit,—and though it is not always in our power to command success, yet he will ever endeavor to deserve it.

We have copied not only the language of the newspaper, but its punctuation and capitalization, both of which are of interest at this time, 120 years after its publication. What the editor says of the high-minded purpose of the publication brings forth curiosity to know how the paper succeeded in filling the "long felt want" of the time.

And of further interest are the terms and rules of the publication as laid down in this first issue:

Terms of the *Gazette*.—

1. It shall be published weekly on a medium paper.
2. The price to subscribers will be two dollars and fifty cents, payable half-yearly in advance. Those who do not come forward at the expiration of the first six months, and make the second advance, will be charged with an additional fifty cents.
3. No subscriber taken for a less term than one year, unless he pays the whole term of his subscription in advance.

4. Wherever papers are sent by post, the person subscribing must pay the postage.

Advertisements of no more length than breadth, inserted three times for one dollar and fifty cents, and twenty-five cents for each continuance.

The advertising rate thus stipulated is about 75 cents an inch for the first issue, and 12 cents for "each continuance." We hope he got it to the last cent, for there must have been more glory than profit in publishing such a paper for "a generous and enlightened public."

Observations

One local dealer we know of had five nice, large newspaper spaces devoted to products he was handling and advertising paid for by the wholesalers. He increased his business from \$100 a day to \$500 a day, and made himself and those he purchased from a lot of good money. It is the advertising that gets out to the ultimate consumer that helps the retail dealer, and all the highly paid and well entertained publicity agents in the country can not stop that truth from marching along if the local newspaper publishers will work for the coöperation of their local dealers in putting it across.

An obvious error appeared in this department in the last issue. In the paragraph setting out the plan of selling advertising on the small unit basis, or at so much per inch per hundred homes, the writer possibly was not specific enough, and in two places the reader was informed that the price of advertising could be quoted at so much per inch per family, when it was intended to say that it could be quoted at so much per inch per one hundred families. The subject is important, nevertheless. Think it over again, applying the price per inch per each one hundred families, and note what a selling value is conveyed in that thought.

Southern California Editorial Association newspapers some time ago adopted a resolution that the newspapers of that association would not accept favors or offers of free trips or entertainment for editors of the association without the sanction of the officers. Many an extravagant entertainment plan has been pulled off in that state, where great private and corporate interests were concerned more in getting newspaper publicity than in exhibiting friendliness to the newspapers or their editors. Excursions, sporting events, boom projects and resorts were making it quite the thing to enlist the newspapers favorably by invitations to ride, to eat and play at no expense to the editors. Hereafter, through their association manager, the publishers will arrange to pull off their own excursions and pleasure events and be under no obligation to any interest.

Newspaper men as well as job printers are interested in the movement to get Congress to change the postal laws relative to printing government stamped envelopes for customers. Several times in the past twenty years weak and spasmodic attempts have been made to secure a revision of this law, but always the printers have come out of the case discredited and their position weakened. Now it is different. The movement has attained a momentum that can not be stopped. No four-wheel brakes can keep the proposition from running amuck in the next session of Congress, and in some states it is going to mean something if these congressmen do not help adjust the matter in all fairness to the printers. That the United States government should continue interference with local and other printers of envelopes, by making a price for printing and transporting envelopes at less than the cost of the transportation alone, is not 1925 business. And the newspapers are interested now because in continuing this loss the postal department must seek to raise rates for mailing newspapers as well as other forms of bulk mail.

Review of Newspapers and Advertisements

By J. L. FRAZIER

Herald-Progress, Ashland, Virginia.—Your issue of September 1, on the first page of which the banner heading and the article it covers—set two-column measure—are printed in red, is lively and attractive. In fact, the whole paper is satisfactory, the printing being very good, although we dislike your use of block-letter type in the advertising display.

Lewis County Advocate, Chehalis, Washington.—All the advertisements you submit are excellent in arrangement and display. Improvement could conceivably come from the use of more attractive types, although those you use are by no means bad—in fact, they're better than the general run of type faces in the equipment of newspapers. Specimens of jobwork are likewise of good quality, your letterhead being handsome.

Harmonious department-store advertisement by Linn D. MacDonald, Baltimore, Maryland, which, despite the large amount of matter, does not appear crowded—at least offensively.

Albia Union Republican, Albia, Iowa.—Except for the fact that the lines in the headings are somewhat too closely spaced, and that, in addition, there are not enough headings in the lower part, the first page of your October 8 issue is excellent. It appears alive and full of news. Presswork is also unusually good, as are also most of the advertisements, some of which are mighty fine, notably the Latimer display. There is no excuse whatever for such a crowded jumble of big bold type as characterizes the Burdock page; it would be none the less strong if some of the display near the top were smaller, which would allow of more space between lines. The effect is worse because the lines referred to are set wholly in capitals; lower-case, in part at least, provides spacing within itself and the shoulder was never intended or based upon consideration of lines being set wholly in capitals, so is inadequate when all characters are full height. The Hurst & Parry advertisement is another good one, having a metropolitan department store appearance that is commendable, of course, since the better department stores in the large cities have spent considerable money to determine what is the most effective type of publicity for their particular needs.

LINN D. McDONALD, Baltimore, Maryland.—Among the finest newspaper advertisements we have considered in a long time are those designed by you for the Bernheimer-Leader Stores, for most of which you also wrote the copy. They are thoroughbreds, the more remarkable in view of the fact they were composed in a newspaper composing room, the type equipment of the majority of which is notably behind the times. The merit of the advertisements is creditable, therefore, to the *Sun* and the comps. of the *Sun* ad. alley, as well as to yourself. One of the outstanding features of these advertisements is the amount of matter gotten into several of the pages without any pronounced effect of crowding, which demonstrates a skillful employment of available white space and of putting it where it counts most. Consistency in display type is a notably good feature, too; New Caslon is used for all the display of most of the advertisements, while those for the Basement Department are given individuality through the use of Cheltenham Bold for display. We are reproducing a characteristic example of this advertising; while the advertisements vary as to detail they have a resemblance that gives character and stamps them immediately upon sight as the publicity of this particular store.

Advocate-Republican, Audubon, Iowa.—We are mighty glad to learn that we have influenced you to adopt the pyramid arrangement of advertisements and are still more pleased to have you tell us you like it. Others would, too, if they'd only give the plan a tryout. Yes, you are doing it quite right, and the paper is looking fine. It isn't essential that there should be no advertisements on the first page of sections other than the first, although, of course, we like editions better when the first page of all sections is clean like the first. Avoid setting entire advertisements in large sizes of heavy-faced type, even when the temptation to make a grand slam is great.

Clay County Sun, Clay County, Nebraska.—While the display features of the first page of your September 17 issue are perfectly balanced, the fact that three of those features are display advertisements makes the page unsatisfactory. If these ads. just had to appear on the first page, however, you placed them in the best possible positions. Presswork is handsome, but the smooth stock was a great help, which, of course, means no less credit for the individual who set the fountain of the press and did the printing. The advertisements are not very satisfactory, mainly because your display type is of poor design. We wish you would make it a rule never to use the block-letter type for the display of advertisements; it is not only inharmonious, but ugly and without grace.

E. F. BRADY, Sussex, New Jersey.—We consider country correspondence should be grouped, as you are now handling it, rather than scattered through the paper. One of the essentials of good makeup is to place features regularly in one place so readers will know exactly where to find them. The *Chicago Daily News* invariably puts its cross-word puzzle on page ten. Your paper is clean looking, not only as a result of even printing and the proper amount of color, but because the heads are not overly black. Indeed, we think the news heads on the first page should be a little stronger, as the effect at present is somewhat flat. The page is not so interesting and lively looking as it would be if the main heads, at least, were in slightly bolder type. Advertisements are quite satisfactory in arrangement and are well displayed.

Simple artwork makes a mighty effective cover for this special edition of the Biwabik (Minn.) *Times*, one of the finest small-town papers being published in America today.

Biwabik Times, Biwabik, Minnesota.—We have long regarded your publication one of the very finest of the so-called "country" papers. Your special "Potato Show" edition, the interesting first page of which is reproduced, is no exception to the rule. Presswork is beautiful, just the right amount of ink being used, and it is spread on with uniformity throughout the page. The paper as a whole is quite uncommon.



EDITORIAL

A Friend in Need Is a Friend Indeed

The plant of the Surber-Arundale Printing Company, Charlottesville, Virginia, was destroyed by fire October 26. It was a large plant, valued at something like \$200,000. As soon as the printers of Lynchburg, Richmond, Staunton and Harrisonburg learned of the disaster, they wired the Surber-Arundale Company that if any assistance was needed in filling pressing orders their plants were at the disposal of the stricken firm. Perhaps many of these printers were competitors of the Surber-Arundale Company, but this was forgotten for the moment; all they thought of was to help when help was most needed. Such assistance between men speaks favorably of the printers in Virginia. They are to be commended highly.

Our Cover Contest

Designs for covers of THE INLAND PRINTER, submitted in our international contest, are beginning to come in. This is a gratifying result of the announcement in the October issue. But we want more; we want all we can possibly get. The prizes we offer, \$50 in cash for each accepted design, should prove tempting enough for every typographer. Besides, there is the honor and prestige accompanying the cash prizes, which, in the long run, may prove even more valuable than the money. We can think of no greater honor for a typographer than to be awarded such a prize. THE INLAND PRINTER is so well known for its typographic excellence that no one can question the ability of any one honored with such a prize.

Appreciation and Admiration

Since we printed the "Portrait Study" as an insert in the October issue of THE INLAND PRINTER, we have received numerous letters of commendation of our enterprise in showing our readers such results of the printing presses of the world. The insert was printed in France by a process little known among us. But its beauty was so pronounced and so immediately appealing that it created appreciation and admiration both near and far. As an example, Hy. Williams, the librarian at the College of Technology, Manchester, England, writes: "On opening our copy of the October issue of THE INLAND PRINTER I was simply dumb with admiration at the extraordinary beauty of 'A Portrait Study.' It is the finest example of art printing I have ever seen." Needless to say, such words of commendation will not divert us from our purpose always to keep our readers informed of what is new in the printing industry, and to show by beautiful inserts of a like nature how printing is being developed.

More Front-Door Opportunities

The motor busses now traversing the boulevards of our cities and the highways of the country are the latest development in urban and interurban transportation. And they have come to stay; no doubt about that. They are already keen competitors of the surface, elevated and interurban lines, and will probably increase to be so as time passes. These busses leave their terminals at stated intervals, passing their stations at street intersections or country towns on certain schedules. But so far, no such schedules have been printed, to our knowledge. Any passenger using the busses regularly would be pleased to receive some sort of time card, even if printed on only a plain sheet. The progressive printer will not be slow to grasp this idea of increased business. A time card, neatly printed, would be an admirable advertising medium for banks, real estate men, laundries and numerous other businesses of a like nature.

As the dairy farms are growing in size and number, they will become valuable customers as users of stationery, invoices and other forms. They are generally overlooked because their places of business are outside the ordinary avenues of trade. But they are well worth a call, either personal or by letter. An article showing in detail what this kind of business needs in the line of letterheads will appear in a future issue of THE INLAND PRINTER.

The movie palaces are becoming more numerous and more elegant every day in practically every large city of the Union. They cater to the masses. As such they are in need of appropriate publicity. Before they got into their present state of affluence, they published weekly two and four page leaflets to show their patrons what their programs would be. Now they publish one-sheet posters in two colors and elaborate twenty-four or thirty-two page magazines printed in two or three colors, not only giving the program in condensed form but also the story of the important cinema plays. Their concern is to keep alive the interest in this kind of amusement already awakened. Take the case of Balaban & Katz, Chicago, as an example. They are operating four of the largest and the finest movie palaces in the city and a number of others. Up to a few weeks ago they used little or no publicity matter beyond their newspaper advertising. Now they are publishing *The Balaban & Katz Magazine*, thirty-two pages and cover, richly illustrated and printed in two colors on a fine enamel stock. As their patrons are numbered by the hundreds of thousands each week, it is evident that the issue must be a considerable one. This is only the beginning. What Balaban & Katz are doing in Chicago, surely can be done by other large movie operators.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Printing Industry Shows Big Increase

SINCE 1914 there has been a decided increase in the general value of business done in the printing trades. This is shown in a report just made by the Bureau of Census. The value of the printed product in 1914 is given as \$810,508,075. In 1923 the value is given as \$2,021,355,739, or an increase over 1914 of approximately 150 per cent. The cost of materials in 1914 is given as \$226,582,080, while in 1923 it was \$585,935,675, or an increase of approximately 160 per cent. Salaries and wages are given in 1914 as \$294,904,079, and in 1923 as \$704,278,511, or an increase of approximately 138 per cent. Summing up, it will be observed that the value of the product has kept pace with the mounting costs of production, though the price of materials has made a greater gain.

In 1914 there were 31,612 printing and publishing establishments in the United

States. In 1923 the number of plants had decreased to 20,452, a loss of 11,160, or approximately 35 per cent. A corresponding loss is noted in the number of proprietors and firm members during the same period. In 1914 there were 29,423 proprietors and firm members, while in 1923 there were but 15,907, or a drop of over 40 per cent. This is to some extent accounted for by the fact that in 1914 shops with an annual business of \$5,000 were included, while in the 1923 census they were not. In connection with this it is interesting to note that the number of salaried officers and employees has increased from 109,298 in 1914, to 154,717 in 1923, or a gain of approximately 45 per cent. The tendency in the printing trades has been to fewer and larger plants, as a study of these figures shows. A summary of these statistics appears below:

COMPARATIVE DATA OF PRINTING AND PUBLISHING, 1914 AND 1923

	1914.	1923.
Number of establishments.....	31,612	20,452
Persons engaged.....	367,090	417,079
Proprietors and firm members.....	29,423	15,907
Salaried officers and employees.....	109,298	154,717
Wage earners (average).....	228,369	246,455
Salaries and wages.....	\$294,904,079	\$704,278,511
Salaries.....	\$127,356,146	\$304,890,928
Wages.....	\$167,547,933	\$399,387,583
Cost of materials (including fuel and mill supplies).....	\$226,582,080	\$585,935,675
Value of products.....	\$810,508,075	\$2,021,355,739
Value added by manufacturers.....	\$583,925,995	\$1,435,420,064

Motion Pictures of the Printing Industry

RECENTLY THE INLAND PRINTER wrote to a number of paper manufacturers, press builders, typefounders, etc., asking whether they had motion pictures depicting their particular branch of the industry that might be obtained by guilds, clubs, associations, etc., for exhibition before meetings. Quite a few manufacturers responded. Below we publish a list of the films, together with information pertaining to rental, where the films may be had, their nature, etc.

S. D. Warren Company, 101 Milk street, Boston, Massachusetts, has a three-reel film on the process of making paper. No rental charge.

American Type Founders Company, 300 Communipaw avenue, Jersey City, New Jersey, has a film entitled "The Power of the Press in Education," photographed in the boys' vocational school, Newark, New Jersey, and the printing department of the American Type Founders Company. The

general theme of the picture is the showing of a boy's progress through the vocational school. No rental charge.

Seybold Machine Company, Dayton, Ohio, has a film showing the operation of a Seybold continuous trimmer on actual production work on the *Woman's Home Companion*. No rental charge. Transportation must be furnished for the return of the film.

The Harris Automatic Press Company, 4494 East Seventy-first street, Cleveland, Ohio, has an illustrated lecture on offset printing which the company will be glad to present at any meeting of printers.

Eaton, Crane & Pike Company, Pittsfield, Massachusetts, will lend free of charge to clubs, guilds, etc., a film showing the various operations in the manufacture of fine writing paper. A lecture covering the various steps accompanies the film.

The Intertype Corporation, 127 North Sangamon street, Chicago, has a four-reel

picture entitled "The Intertype—How It Is Made." It shows how matrices are made, how the machine is made, and how it functions. The film is of standard size, but in the event that the clubs have no machine the Intertype Corporation will furnish one.

Hammermill Paper Company, Erie, Pennsylvania, has a stereopticon lecture on the making of Hammermill bond. The company also has a Spencer delineascope lecture. This film may be used in a small Pathé projector, or the company will lend the complete outfit for printers' gatherings.

The Chicago Tribune, Tribune Square, Chicago, has recently revised its film, "Trees to Tribunes," which shows the complete process of manufacture; it is ready for free distribution.

The General Electric Company, Schenectady, New York, has a film on "The World of Paper," that may be had free of charge, except for transportation, by printers' organizations. Write to Miss Marie Dahl, 230 South Clark street, Chicago.

The J. W. Butler Paper Company, 221 West Monroe street, Chicago, has six reels of motion pictures, three on "The Romance of Paper," and three on "The Sick Print Shop." Write to Harry L. Dodson, sales manager. No rental charge.

Charles Francis Press, New York city, had a film pertaining to printing, but it has been turned over to the United Typothetae of America. It may be obtained by communicating with Edward T. Miller, secretary, 600 Jackson boulevard, Chicago.

The International Typographical Union, Indianapolis, has a film called "My Brother's Keeper," showing the Union Printers' Home at Colorado Springs and the Typographical Terrace at Indianapolis. Terms for the loan of the film for exhibition purposes may be obtained from Secretary John W. Hays, Typographical Terrace, Indianapolis.

Jahn & Ollier Engraving Company, Incorporated, 552 West Adams street, Chicago, has a film showing the different processes in the making of engravings—halftones, and etchings in black and colors. The film may be had for exhibition purposes, by either printers or photoengravers, by writing to Jahn & Ollier at the above address.

We believe that this list is a complete one; we believe it represents practically everything in the line of motion pictures in the printing industry. If, however, we have failed to get all, corrections will be made when needed.

Who Invented the Standard Cost-Finding System?

THERE has for some time been quite a controversy regarding the origin of the Standard Cost-Finding System. The printers of the East claim it was an invention of theirs, while the original Ben Franklin Club crowd of the Middle West claim that the credit belongs to them. Talking on "The Evolution of Estimating" at the thirty-ninth annual convention of typothetae, John C. Hill, the eminent secretary of the Baltimore Typothetae and one of those who played an important part in the shaping of the cost system as it now appears, dwelt at some length on the crude methods of estimating in the first years of the century. Said Mr. Hill:

In those days all estimating was more or less crude, some of it pathetically so, and of necessity would be, because up to 1901 we had no accurate methods of cost-finding, and without knowing the value of the sold hour it doesn't help a great deal if your guess as to the time is correct. Isaac H. Blanchard, of New York, and J. Cliff Dando, of Philadelphia, were the real pioneers in scientific cost work; their lectures and demonstrations aroused an interest in cost of production which grew in intensity as its importance came to be more and more realized. While the Blanchard and Dando

systems were modeled much along the same lines, old-timers will recall that there was quite a division of opinion throughout the country as to some of the details.

The New York Typothetae, in 1901, formally endorsed the Blanchard system as being fundamentally sound, and at the suggestion of Theodore L. De Vinne the work of installing it in New York offices began that year. Later on, in 1904 or 1905, through coöperation with the author, the United Typothetae of America distributed to each of its members throughout the United States a copy of the Blanchard book.

The Printers' Boards of Trade in the various large cities of the East, the real active organizations of that day, took up the work of cost-finding in thorough earnest and evolved a system out of which has grown the Standard Cost-Finding System.

The first effort at national standardization of cost-finding methods came when the Boards of Trade of New York, Philadelphia, and Boston got together and formulated what was known as the Board of Trade system. Baltimore was invited to sit in on this conference, but a strike, or some other indoor sport, prevented my attendance. This has always been a source of regret to me, for the men who developed that system were real benefactors to the industry. Charlie Paulus, now on the staff of the New York Employing Printers' Association, drafted the first 9-H (he called it Form 9) of which we have any knowledge, and I would rather have that to my credit than any other accomplishment of like nature known to our industry.

banquet. The speeches served to further unite the two great nations in bonds of fellowship and mutual good will.

High-Speed Bronzer

This bronzer works in conjunction with a high-speed press and turns out work that is absolutely uniform because the sheets are bronzed in the order in which they are printed, all in one operation. The sized sheets are carried directly to the bronzing machine. It is made and sold by the United Printing Machinery Company, Boston.

The Graphic Institute, Vienna

Eduard Kuchinka, curator of the famous Government Institute for Instruction and Experiment in the Graphic Arts at Vienna, in a recent report said: "Nor are there lacking magazines concerning the printing industry in German, French and English; among them an almost complete file of the well known American magazine, THE INLAND PRINTER, which, however, upon the entry of America into the World War, was unfortunately discontinued and for lack of necessary funds can no more be obtained, which means a great loss to the library and its readers."

Is there not some reader possessing a file of THE INLAND PRINTER from 1914 to date who would be pleased to contribute it to complete this collection? Assistance will be given by this office as far as possible.

Haynes With American Type Founders

Merritt W. Haynes, for four or five years a valued member of the educational department of the United Typothetae of America, has joined the educational department of the American Type Founders Company. As we understand it, Mr. Haynes in his new position will devote his time to improvements in methods of printing instruction. He is particularly qualified for such a position. As the assistant of Dr. Hawkins, he has had charge of the editing and publishing of the apprenticeship lessons of typothetae, first at the U. T. A. School of Printing in Indianapolis and later at headquarters in Chicago. When Dr. Hawkins resigned a year ago as director of education of typothetae, Mr. Haynes was appointed to fill his place.

New Typesetting Record Established

Machine composition efficiency was again demonstrated at the plant of the O'Sullivan Linotype Composition Company, New York city, on Saturday, September 19. The occasion was the third annual exhibition, a unique demonstration started by Mr. O'Sullivan. Results are judged by the amount of type set in a given time, with regard to the accuracy and general quality of the work done. Two years ago, at the first exhibition, the amount of type set in the two hours allotted was 22,222 ems. In 1924 the amount was 23,118 ems, and this year a total of 24,372 ems was turned out.

The operators as before were John F. O'Sullivan and William Welty, alternating for half-hour periods on different sizes of type and different measures. The work was unusually clean, the average of errors being not more than three or four to the galley.

Novel Gift to American Journalism

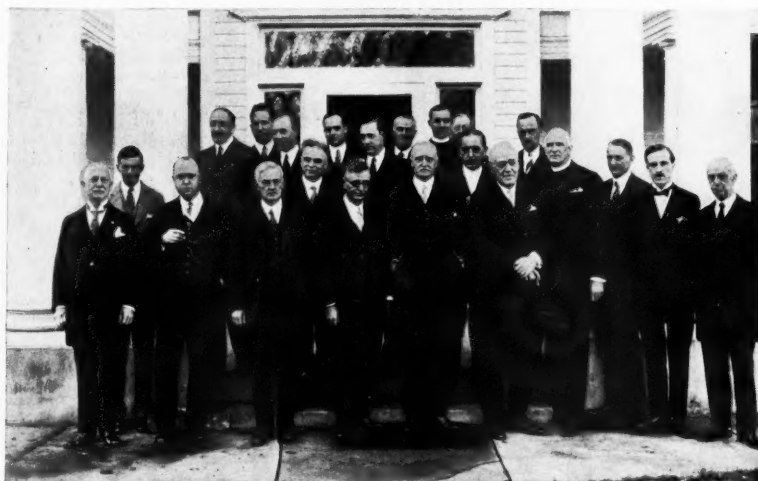
A STONE from St. Paul's Cathedral, London, was, with proper dedication ceremonies, placed in front of the School of Journalism of the University of Missouri on November 10. Aaron Watson, who suggested the idea of the stone, characterized the ceremony as being like a "vigorous and hearty shaking of hands over three thousand miles of sea."

This school of journalism is the oldest one of its kind in the world; this is the reason for its having been given the stone, "a sign and symbol of the international relations of journalism," as E. Lansing Ray, of the St. Louis *Globe-Democrat*, calls it.

Sir Esme Howard, British ambassador to the United States, presented the stone, which was accepted in behalf of the Ameri-

can journalists by George B. Dealey, president and general manager of the Dallas (Texas) *News* and former vice-president of the Associated Press. Other speakers during the program and at the banquet which followed were Stratton D. Brooks, president of the university; A. Ross Hill, former president of the university; the Right Reverend Frederick Foote Johnson, bishop of Missouri of the Protestant-Episcopal Church; Edward Henry Winter, president of the Missouri Press Association, and James Wright Brown, secretary-treasurer of the Press Congress of the World.

Dean Walter Williams proposed a toast "to the president of the United States and to His Majesty King George V. of England," which was the opening event of the



Journalists and Guests at Dedication Ceremony

First row from left to right: George B. Dealey; E. Lansing Ray; President Stratton D. Brooks; Marshall Gordon, Columbia citizen; Sir Esme Howard; Ralph E. Stout, managing editor of the *Kansas City Star*; The Right Reverend Frederick Foote Johnson; A. Ross Hill; John Balfour, second secretary to the British Embassy in Washington, and Dean Walter Williams.

John Marder Presents Significant Figures

OUR friend, John Marder, secretary of the Rochester Typothetae, delivered an address on "Budgeting in the Printing Business," at the last typothetae convention. In his address Mr. Marder pointed to the seasonal and irregular trend in the industry as factors requiring frequent revision of any budget which might be established. Said Mr. Marder:

In investigating the data available at headquarters for the preparation of this memorandum, I found many interesting and instructive facts. For instance, I find that the first record of mechanically fed folding machines shows that during the year 1916 the productive time of these machines was 39 per cent. In the year 1918 this had increased to 60 per cent, and then gradually declined until last year the productive time on these machines was not quite 42 per cent. The monotype keyboard percentages show a quite similar drop. In 1913 it was 74 per cent, and it gradually declined until in 1924 it was 43 per cent.

The same condition is found when the records of the small platen presses are examined. The record for 1924 on these presses shows a productive time of 39 per cent, whereas in 1913 it was approximately 63 per cent. In the particular units to which I refer there is a definite downward trend. These percentages are here quoted, not with any

idea of saying that the business is on a downward scale, but to show that if we were to budget the output of our plants on information which we have, it would be a very dangerous proceeding. I might say, in connection with this matter, that in no case does the data which we have available show a definite upward trend in any department. The hand composition and bindery departments are really the only ones that show a fairly even curve of productive time.

These figures are all given as pertaining to the industry as a whole. It might be interesting if I give a few figures as to the differences which occur in different classes or sizes of plants as shown in the 1923 composite ratios of printing costs.

As you know, the United Typothetae of America accounting department has segregated its records into eight divisions. These divisions are made up according to annual sales. Roughly speaking, Class A covers a plant with annual sales of \$15,000 or less; Class H covers plants with annual sales of over \$750,000. The composite ratio tables show that in 1924 the average productive hours of the medium cylinder presses was 59 per cent. In Class B, which you will recognize as covering some of the smaller plants, the average was 32 per cent, while in Class H the average was 80 per cent. One more illustration will probably suffice. The average productive hours on hand-fed job presses, 10 by 15 and smaller, was 39 per cent. The Class A average was less than 27 per cent, while the Class H average was over 64 per cent.

Charley Estey Dies in Los Angeles

WHEN we were going to press with the last forms of THE INLAND PRINTER for November, word came to us that Charley Estey had died at his home in Los Angeles, Monday, October 19, fifty-five

years of age. Mr. Estey won for himself a job as the first advertising director of typothetae by an address to the convention in Cincinnati in 1918. The address was so eloquent and its delivery so forceful that

he electrified the audience, and the executive council made him an offer of the job. Hence, for a few years, he was the leading figure at typothetae conventions and other typothetae gatherings, especially in community singing and other spiritual doings. His presence was really inspirational whenever he appeared on a program. We who had the pleasure of his close acquaintance learned to love him for his sterling qualities and sound business principles. There were those, of course, who discounted his abilities considerably; there always will be a difference of opinion in a multitude; some people even seem to think that Eddie Cantor is funny.

Mr. Estey left typothetae work in 1920; some internal differences forced him to resign. Later he established an advertising agency in Chicago, but it didn't prosper materially, as the hard times that followed forced two of his best clients to the wall, at a larger loss than the young agency could stand. In 1923 he moved to Los Angeles, where he was engaged as advertising counsel for the Vanderbilt Newspapers, Incorporated. Even in this far western city his magnetic personality won instant appeal; he shortly became one of the leaders in the advertising club and in a number of other clubs and commercial bodies. He also won great popularity as editor of the "Uncle Ezzy" column in *The Illustrated Daily News*.

The following poetic tribute to the memory of our departed friend was read at a luncheon meeting of the Los Angeles Advertising Club:

His smile's no longer here to cheer us,
His voice is stilled forevermore,
His footsteps treading paths unknown
Beyond the portal of God's door.

He made his impress well among us,
And taught a lesson that to live
Is but a treasure stored within him,
The privilege was his to give.

No call too great for him to hear it,
And none so small he could not see,
We met upon a common level —
It mattered not who it might be.

We're all the better for the knowing
Of a man who did his very best,
A stranger once he came among us,
A friend of all has gone to rest.

His memory will linger with us
Inshadowed by a single thought,
We thank our God for giving to us
This man who has such lessons taught.

Mr. Estey leaves a widow and two sons; the oldest, Carl, was at one time field representative of the U. T. A. and later director of membership relations.

Women Erect New Plant

Construction of one of the best equipped newspaper plants between New York and Buffalo is the achievement of the *Hornell Tribune-Times*, a small-city evening daily with the unique distinction of having an executive staff composed entirely of women.

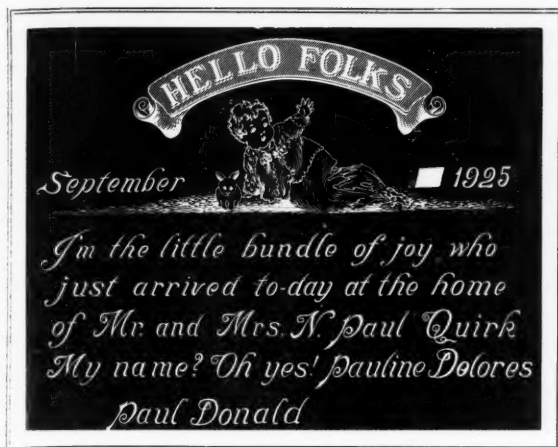
The *Tribune-Times'* new plant cost in the neighborhood of \$150,000, and is in the heart of the business district.

The three women who conduct the paper are Mrs. W. H. Greenhow, president and chief stockholder; Mrs. Olive G. Buish, general manager; Miss S. Mabel Wombough, editor.

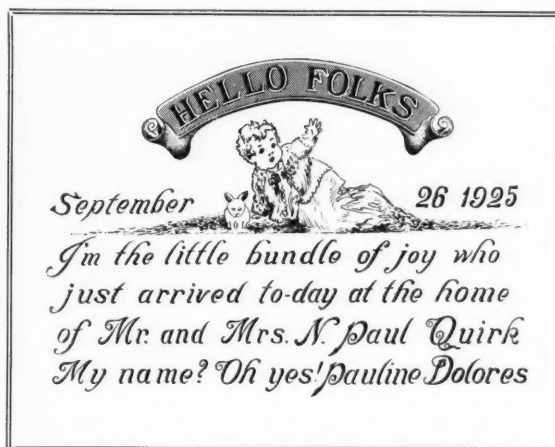


Salt Lake Business Men Visit Porte Publishing Company

While the Porte Publishing Company has been housed in its own building in its present location for two and a half years, and for seven years prior to that time had its offices in a downtown office building, comparatively few Salt Lake business men, aside from those engaged in the printing trades, knew anything about such an institution in their midst, or the purpose of its existence. Now, however, this condition bids fair to take a change. The local reputation of the Porte Publishing Company has been spreading until both it and its founder, R. T. Porte, are becoming known to the other business interests in Salt Lake as factors in the city's progress that are worthy of note and recognition. Recently the Board of Governors of the Salt Lake Chamber of Commerce called in a body to learn more of an institution that is doing its bit toward putting Salt Lake — a city already famous for many things — still further in the forefront. They stayed and partook of refreshments provided for them by the management, and then posed for this photo with members of the Porte organization. Mr. Porte will be seen near the center of the group next to Beverly S. Clendenin, the president of the Chamber of Commerce. The other visiting members of the Board of Governors were Malcolm A. Keyser, Sherman T. Armstrong, R. J. Froiseth, H. C. Goodrich, Lafayette Hanchett, Nephi J. Hansen, Albert Merrill, Adrian B. Pembroke, Imer Pett, John D. Stack, William T. Patrick, and Joseph H. Rayburn, secretary.



First Stage, Wood Cut Engraved Intaglio



Zylo type From Wood Cut

Zylo type, a New Form of Wood Engraving

IT is now some time since Nicholas Paul Quirk, the young wood engraver of Chicago, was featured in this magazine. In an article entitled "Nick Quirk, 'Woodpecker,'" in our March, 1917, issue—during Nick Jr.'s apprenticeship under the tutelage of his father—he was commended for his wood engraving of the late President Woodrow Wilson, a work which was autographed by Mr. Wilson and later secured for the young wood engraver a diploma from the Imperial Art Institute of Tokyo, Japan. Now we present a unique example of his craftsmanship in another and newer field of endeavor.

The birth announcement printed herewith was drawn and engraved intaglio on box-wood by Mr. Quirk, as shown in first stage, and then reversed on copper, yielding a relief plate called zylo type, a new method

invented by A. P. Gustavson, of Chicago, for securing better results in the art of printing.

The wood-engraved portraits of the older Mr. Quirk have won international recognition, as evidenced in a sheaf of complimentary letters from dignitaries and art connoisseurs in Europe, India, Australia and the Orient, particularly his original engraving of the late President Theodore Roosevelt, which was published in *THE INLAND PRINTER* for February, 1920. This engraving was O. K.'d by Mr. Roosevelt and was awarded a medal for excellence. It was pronounced by Edward B. Clark, of Washington, D. C., to be the most "characteristic likeness of my departed friend," and it is the portrait that is now used by the Roosevelt Memorial Association on its official stationery.

The manufacturers also state that on account of its high average output, maintained at platen press costs, the Master-Speed is establishing a lower standard of costs per thousand units.

The Master-Speed is now in operation in some of the leading shops throughout the country, these installations resulting from demonstrations conducted in a few of the printing centers.

Lower Rents

Rental values appear to be definitely on the downward trend, according to reports from 179 localities throughout the United States to the cost of living department of the National Industrial Conference Board, New York.

Rents of small houses and apartments, such as are occupied by families of moderate means, within the year ended last July show an average drop of 33½ per cent. The highest rents within a decade were obtained over a year ago, in July, 1924, when average rental values for the country were 86 per cent higher than in 1914. Thereafter, rents on the average declined slowly but steadily, until last July they had dropped to a point only 79 per cent higher than the prewar level.

The greatest net increase in rents since prewar days at present obtains in Los Angeles, where average rental values of moderately sized homes last July were still somewhere between 131 and 140 per cent higher than they were in 1914. Rents were highest in Los Angeles about a year ago, when they were between 161 and 170 per cent higher than the prewar level. San Francisco rents, on the other hand, show only a net advance of something between 41 and 50 per cent over the prewar level.

Printing Ranks Third in New York

The Merchants' Association of New York city recently announced that the printing trades ranked third in that city's industries in 1923, with a yearly product of \$488,880,939, employing 47,095 workers in 2,546 plants. The newspapers and periodicals lead in the printing trades, with a yearly product worth \$281,236,055. The book and job plants employ 21,479 workers, with a product worth \$148,867,642 a year.

New Addition to the Miller Line

THE Miller Saw-Trimmer Company, Pittsburgh, manufacturers of the Miller "High-Speed" automatic cylinder press, Miller platen press feeders and Miller saw-trimmers, announce a new Miller creation, the Miller Master-Speed jobber, popularly styled the "Printer's Greyhound."

It is stated the Master-Speed is everything its name indicates—a massively constructed, perfectly balanced, light-running mechanism, wholly automatic in operation, with running speeds up to 3,600 impressions an hour—ample speed range to meet maximum practical production limits of any job within its form size, from simple type forms to highest grade halftone and close-register colorwork.

The Master-Speed jobber is equipped with what is claimed to be the most thorough ink distribution ever applied to a platen press—a large ink table in combination with vibrating cylinder, two double distributing rollers, ductor roller, full width fountain and four form rollers, each two of which are surmounted by a steel vibrator.

The sheet-feeding and delivery mechanisms are factors that contribute to greater

efficiency, productivity and economy. It is claimed that no automatic sheet-handling device ever offered the printer is so simple and positive in operation, so easily and quickly adjusted and so readily understood.



The New Miller Master-Speed Jobber

Chicago a Great Printing Center

DURING a two-year period prior to 1924 Chicago printers and publishers and the allied interests added several hundred new plants to the city's total, increased their pay rolls by thousands of wage earners, and swelled the value of their products by several millions of dollars, according to a recent survey made by the Association of Commerce.

The survey showed that the largest printing plants, the largest binderies, and the greatest composition plants are now located in Chicago. The percentage of expansion in the publishing industry of the six leading

cities of the country from 1899 to 1923 is: Chicago, 96.9; New York, 42.2; Philadelphia, 24.6; Boston, 13.1; St. Louis, 38.8, and San Francisco, 30.6.

A number of New York periodicals carrying a New York date line are now printed on Chicago presses, and are distributed from Chicago at a big saving in postal cost.

Chicago is also one of the leading producers of advertising in the United States, fifty-five per cent of the advertising originating in the country being placed in the northern part of the Mississippi Valley, the center of which is Chicago.

Apprentice Ad.-Setting Contest in Boston

THE apprentice committee of Boston Typographical Union recently conducted an ad.-setting contest in newspaper composing rooms and commercial shops. The contest was a success in every way. The copy, written by Leslie Eugene Denni-

son, featured the lessons in printing issued by the International Typographical Union under the direction of John W. Chambers, educational director. The idea back of the enterprise was to awaken among the apprentices an increased appreciation of good

typography, an object which seems to have been admirably attained, judged by the result of the contest. Nearly every advertisement submitted showed excellent taste in type selection and understanding of the rules of typography regarding display values. In reporting his selections, Clarence Gasselin, one of the contest judges, said: "Your committee is to be warmly commended and congratulated on the result of its efforts to improve the future printer craftsman, as evidenced in the very creditable examples of ad.-setting shown, for each and every specimen bespeaks careful thought and keen interest."

The judges found it necessary to divide first honors between Sydney Wheeler, of the *Christian Science Monitor* composing room, and Fred Crocker, of the *Boston Post*. Third prize went to Irving Stanley, also of the *Monitor*. Six others received honorary mention. We publish on this page the two ads. tied for first place.

Printers at Mergenthaler Dinner

The third annual fall festival and trade conference, with dinner tendered to the printers of Brooklyn, Queens, Long Island and Staten Island by the Mergenthaler Linotype Company, was held at linotype headquarters in Brooklyn, Tuesday evening, November 17. The regular monthly meeting of the Brooklyn Printers' Group of the New York Employing Printers' Association was held in conjunction with the festival and conference. About two hundred persons participated.

Fred C. Grumman, manager of the New York agency, introduced C. A. Hanson, vice-president and general works manager, who welcomed the guests on behalf of the Mergenthaler organization. Ernest F. Eilert, the newly elected president of the United Typothetae of America, spoke on "Why a Printer Should Be Guided by the Trade's Code."

Officers of the Brooklyn Printers' Group are John B. Brady, president; John M. Lester, vice-president; William A. Walter, treasurer; Byron M. Connell, secretary; Charles G. McCoy, executive secretary.

"Esparto" Paper Tested

Pulped "esparto"—a wild grass indigenous to southern Spain—has just been tried out by experimental paper tests at the Bureau of Standards, as a new paper-making stock. Abroad it is known for its fine papermaking qualities. It can now be delivered partially pulped to American mills at attractive rates. Since it is now economical to consider it in American papermaking, the Bureau of Standards made up on a semicommercial scale samples of esparto paper with the imported stock. The laboratory tests of the finished product are now ready for American industry.

The bureau reports that the imported samples of partially pulped esparto gave, after cleaning, a sixty per cent yield of papermaking fiber, and that the resulting esparto paper was stronger than soda pulp paper.

While paper may be made from any kind of fiber, esparto is one of the few from which it can be made economically.

note this !
truth!

**The Need for a Thorough
Theoretical Training Is
Everywhere Apparent**

THE Printed Page carries the message of Civilization to the world. Theory must march with Practice. The man who knows *why* he is doing a certain thing always commands attention. A piece of printing is something more than letters, rules, ornaments and pictures stamped on paper: it is a message from the intelligence of the writer and designer to the many.

**The Interpreter Is
The Printer**

On him depends the correct unfolding of the message. He can make it clear, or he can make it dull and lifeless. By study and application—these two together, never apart—he can equip himself for this clarity of expression, dull and lifeless is the effort of the careless and the indifferent workman. He who desires to perfect himself and excel does so by self-study. In fact, one is ever learning, one never knows enough.

**THE INTERNATIONAL
TYPOGRAPHICAL UNION**
through its

**Lessons
in Printing**

offers this theoretical training, under competent and painstaking instructors, at a merely nominal sum. For enrollment write to

JOHN H. CHAMBERS
I. T. U. Bureau of Education
Meridian at Twenty-Eighth
Indianapolis, Ind.

First—By Sydney Wheeler

NOTE THIS TRUTH

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a Thorough*

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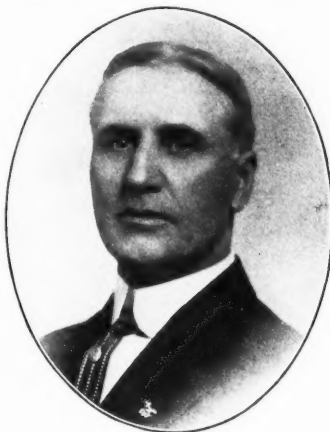
First—By Fred Crocker

Chicago Printers Join Hands in New Organization

ARMISTICE DAY, 1925, is likely to prove a new milestone in the fortunes of the printing industry in Chicago, as on that day a new printers' organization was formed; or, rather, two existing organizations were consolidated: the Printing Trades Association and the Master Printers' Federation. When the Franklin Typothetae of Chicago kicked the bucket in 1923, some of the groups of the parent organization, such as the Franklin Association, the Open Shop Employing Printers Association, the Trade Composition Association, the North Side Printers' Guild, the West and Northwest Side Printers Association, and the Calumet Ben Franklin Club, continued to serve its members in one form or another. Then Joseph Borden managed to get together the larger color printers in an organization called the Printing Trades Association. A year or so later the Master Printers' Federation was formed with the laudable object of uniting all these scattered bodies in one organization, but with scant success up to a short time ago. The consolidation which was effected at the meeting on Armistice Day was practically the first fruit of a long and tedious effort in this direction.

The new organization starts out with a membership representing practically sixty per cent of the printing production in Chicago. Joseph A. Borden, who fathered the three-year plan of the United Typothetae of America and brought it to a successful culmination, is the managing director of the new organization; Fred W. Randolph, who

for a number of years was field director of typothetae and since the organization of the Master Printers' Federation has been its director, is the executive secretary.



Joseph A. Borden
Managing Director of the Chicago Master Printers' Federation

The consolidation meeting was an enthusiastic and impressive one. When the corpse of animosity was carried into the hall and its somber pallbearers sounded the death knell of strife and price-cutting, it was evident to all concerned that if the organization would be allowed to proceed as it had started, a better day was dawning for the printing industry in Chicago.

National Editorial Association is the only group of any size ever actually invited by the motion picture makers to visit their studios. It is hoped and believed that a goodly number of editors will take this chance to see how motion pictures are made.

Arrangements for entertaining the Southern California Editorial Association in Hollywood on its recent outing were made by Judge Harlan G. Palmer, editor of the *Hollywood Citizen*, and Ben H. Read, managing director of the association, who has been meeting with marked success in developing that association into one of the strongest newspaper organizations of the United States.

The K. & G. Seal and Label Press

A new model of the K. & G. automatic seal and label press now prints two colors over any portion or over the entire surface of the form as well as center printing of the second color. The K. & G. prints in one or two colors, embosses, creases and die cuts labels or seals automatically in one operation. Every impression produces one or more finished labels ready for packing. Because the operation of these machines is entirely automatic and the speed is from 2,500 to 3,000 impressions an hour, the cost of production is surprisingly low. The cutting, embossing and printing dies are integral with one another, and as all these operations are performed at the same time, dead register is an absolute certainty. The cost of these combined dies is less than the cost of the aggregate individual dies to do the same work. The Columbian Overseas Corporation, New York city, is the American distributor for the K. & G. press.

New Electric Casting Box

Electricaster Service, Incorporated, is the name of a company formed at Omaha, Nebraska, for the manufacture of a new electric casting box, and the inauguration of a weekly mat service for newspapers, to be used in connection with the box. E. E. Beard, president, and inventor, has spent many years perfecting the device, which is said to make small stereotyping and mat-making easy and rapid. It will be distributed through the Western Newspaper Union, all branches.

California Editors Celebrate in Los Angeles

IN CELEBRATION of Los Angeles having been selected as the place for the 1926 convention of the National Editorial Association, members of the Southern California Editorial Association visited Hollywood and spent a few days in the movie studios, meeting and chatting with movie stars. The illustrations below show (left) the members at Hollywoodland; at right some of the members interviewing Colleen Moore, First

National star, relative to plans for entertaining the nation's editors during their convention. At Miss Moore's left is Governor Friend W. Richardson, president of the California Press Association. At her right is J. R. Gabbert, of the *Riverside Enterprise*, president of the Southern California Editorial Association, the organization which sponsored the movement to take the national association to California. The



California Newspapermen at Hollywoodland



Colleen Moore Entertaining Newspapermen in Hollywood

To Keep Government Out of Business

A REBELLION is taking form against the constant and growing intrusion of the government into the field of business activity. After watching bureaucracy extend itself amazingly during the postwar years in federal, state, county and city governments to the detriment of private initiative, leaders in all types of business pursuits are now making plans to offer stubborn resistance.

The first marker of the new movement is found in plans for a mass meeting of industrial leaders to be held at Washington, December 10. The official call is now in the hands of executives of three hundred trade

associations and other industrial organizations. A preliminary meeting has already been held, with representatives of twenty-two leading trade associations present, at which a planning committee was appointed to issue the call for the December meeting and suggest a program of action.

The meeting, leaders of the movement now in Washington declare, will not be directed against governmental regulation of industry, but its full force will be thrown into opposition of the practice under which taxpaying business firms are forced to finance the government in its activities as a competitor.

The Direct-Mail Convention and Exposition

THE eighth annual convention and exposition of the Direct Mail Advertising Association was held at the Mechanics building in Boston, October 28 to 30. While absolutely accurate records are not yet obtainable, it was probably the biggest and best convention that this organization has ever held. Over 1,800 registered delegates and 250 university students attended the business sessions, and 30,000 visitors viewed the exhibits and exposition.

One of the outstanding exhibits was furnished by a group of New England photo-engravers who had five booths, making theirs the largest single exhibit of the whole exposition. In the center of this space was hung a large oil painting, around which were arranged progressive and finished proofs showing the steps necessary in the production of a set of four-color process halftones. Arranged on either side of this were panel exhibits of four, three and two color process halftones, halftones with tint blocks, zinc color plates, high-light, combination, outlined and vignetted, square and coarse screen halftones, halftones direct from the object, and line etchings.

The end panels were given over to signs bearing the names of the firms who contributed to the expense of the exhibit. At either side were signs of the American association slogan, "Your Story in Picture Leaves Nothing Untold." In the center floor space was a display table showing various steps necessary in the production of a zinc etching and of a halftone. A small piece of machinery was mounted on a pedestal, and photographs, plates and proofs were arranged in consecutive order showing fifteen operations necessary in the production of each finished plate. This feature was highly instructive and aroused a great deal of interest.

As usual, the convention program was brimful of informative addresses, covering practically every subject of mail advertising. G. Lunn Sumner, president of the Association of National Advertisers, opened the program with a spirited address on the theme, "We Are Beginning to Find Out Something About People," in which he said:

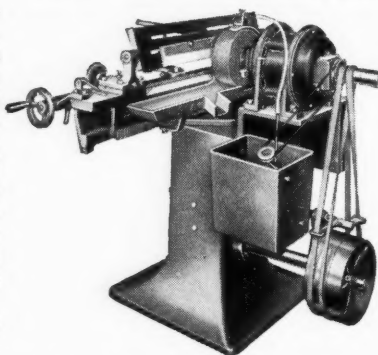
Great corporations spend immense sums in their laboratories to perfect their product, but they spend little in learning about the reaction of people to their product, or their sales and advertising appeals.

It has been found, by investigation, that groups of people react very similarly under similar circumstances, so that it is possible to make tests and deductions according to the law of averages. Selling is like baseball: it depends on the average work of the team, and not on the stars alone.

Charles R. Weirs, of the National Shawmut Bank, Boston, was reelected president of the association.

Motor-Driven Knife Grinder

Samuel C. Rogers & Co., Buffalo, New York, have placed on the market a new direct-connected motor-driven knife grinder.



It is used in printing plants for grinding paper trimming knives, as well as paper and barker knives in pulp and paper mills, and is made in five sizes.

Fifty Years a Master Printer

Hon. John D. H. Gauss, one of the best known printers of Essex county, Massachusetts, completed fifty years in the business on November 8, and his employees took note of the fact by placing a large basket of chrysanthemums on his desk.

The business which he conducts with the help of his son, John W. Gauss, is a long established one. It was started in 1823 and has been in successful operation ever since. The house published the *Observer*, a weekly paper, for ninety-seven years, but in the exigencies of the World War it passed out of existence. Mr. Gauss is well known in political circles, having been representative in the Legislature from Salem and senator from the second Essex district. He is in excellent health and spends every day in the office, though the bulk of the business cares

rest on the shoulders of his son. There are not many printing plants in America that have survived the vicissitudes of business for over a century.

"Fifty Prints of the Year" Exhibition

To its traveling exhibitions, "Fifty Books of the Year" and "Commercial Printing," the American Institute of Graphic Arts has added "The Fifty Prints of the Year." Burton Emmett, presiding at the opening exhibition in the Art Center, New York, on November 18, said that the A. I. G. A. has been animated by the desire to serve the following constructive ends: (1) Give recognition to outstanding contemporary American achievement in the graphic arts; (2) widen the range of influence of such distinguished work by presenting it adequately to the American public; (3) encourage production by such increased support as wider acquaintance insures.

William M. Ivins, Jr., curator of prints at the Metropolitan Museum of Art, the principal speaker at the opening, highly commended the "propaganda" of the A. I. G. A. toward educating the public in the appreciation of prints. There are really two exhibitions of twenty-five prints each; one, which might be called the conservative group, was selected by Ernest D. Roth, etcher and also ex-president of the Brooklyn Society of Etchers, while the "modern" school prints were chosen by Ralph M. Pearson, etcher and author of "How to See Modern Pictures." The great diversity of art expression in these "Fifty Prints of the Year" will surely bring about warm discussion of the merits of the individual prints wherever they are shown.

Library Association Completes Survey

After more than two years of careful investigation the Special Libraries Association has completed its second survey of business and technical libraries. The survey shows that the rapid growth of business literature has resulted in a material increase in the number of business libraries. Excluding all but strictly "special" collections, the survey shows a total of 975 libraries, of which number almost six hundred are largely or wholly concerned with business problems.

The results of the survey have been published in the form of a national directory of business and technical libraries of the United States. The directory was compiled by May Wilson, librarian of the New York Merchants' Association, and edited by Rebecca B. Rankin, librarian of the New York Municipal Reference Library. An interesting introduction is contributed by John Cotton Dana, librarian of the Newark Free Public Library.

The directory describes American special libraries and lists them according to the general subject covered. It reveals a great wealth of specialized business information sources which are usually difficult to locate. Ready reference is facilitated by means of title, subject and geographic indexes. Copies of the directory may be purchased from Gertrude D. Peterkin, treasurer of the association, Room 2513, 195 Broadway, New York city.

Two Men Whose Work Greatly Benefits All Typographers

BELOW we publish the portrait of two men whose work has been of vital importance to printing, both as an industry and as an art. They are father and son. All the matrices used in composing machines throughout the world are made by machines and appliances invented by Linn Royd Benton. Without matrices the composing machines now in use would be as ineffective as cases without type. Mr. Benton's original steel punch-engraving machine removed an insurmountable obstacle to the success of the composing machines. In connection with this great achievement Mr. Benton devised an entirely original method of making matrices that has increased production, reduced costs and improved type faces.

Mr. Benton did not have composing machines in mind when he invented his punch-engraving machine. He is a typefounder. He invented his engraving machine and its correlative apparatus for the use of typefoundries. Hearing of the invention, Philip T. Dodge, of the linotype company, and Mr. Lanston, inventor of the monotype composing machine, came to him for help in their dilemma. After Mr. Benton had sold his typefoundry (Benton, Waldo & Co., Milwaukee) and his inventions to the American Type Founders Company, he became a director of the latter company and was appointed manager of its general manufacturing department. It is because the senior Benton is enamored of his work that he has become known as the greatest of typefounders and one of the most important factors in establishing the leadership achieved by the American Type Founders Company, for which company he extended the utility of his punch-engraving machine by adapting it to engraving matrices direct. This eliminated the use of punches in making type.

In the typemaking division of the American Type Founders Company there is scarcely a tool, apparatus, machine or process the efficiency of which has not been advanced by Mr. Benton's inventive genius. Unlike many inventors, he is a thorough mechanic and himself translates his inventive ideas into practical mechanical movements. From his daily work and studies in improvements in typemaking every user of types derives daily advantages.

Morris Fuller Benton, graduate of Cornell University, entered the employ of the American Type Founders Company in 1896. When the central plant of the American Type Founders Company was established in Jersey City a type-designing department was created—the first in the history of typemaking—and young Benton was put in charge of it. Since that time almost every type face shown in the type-specimen book of the American Type Founders Company has derived its design quality from the head and hands of the younger Benton. His first great success was the Century type family, which has had sales second only to those of the Cheltenham. The parent designs of the latter type family were Cheltenham Old Style and Cheltenham

Italic. The design originated with the late Bertram Goodhue, a famous architect; but, like almost every design submitted to a typefoundry by artists who are untrained in the technique of typemaking, the original design had to be redrawn to



The Bentons Conferring Upon a Type Design
Photo by Charles H. Davis, New York.

conform to limitations created by molds and peculiar word combinations. Having made Mr. Goodhue's design practicable, Mr. Benton then proceeded to develop the whole Cheltenham family; all were designed by the younger Benton and have had a world-wide use. No matter who copied and made the members of this best selling of all type families, Morris Fuller Benton's

work gave those types their merit and popularity. To the younger Benton the printers of the world owe the brilliant reproductions and adaptations and extensions of ancient historic type faces such as the Cloister, Bodoni and Garamond type families, which now dominate American typography and confirmed the leadership of the American Type Founders Company in type fashions. In other words, the younger Benton's work as a type designer has had a wide range of application through copyists, in addition to that given to it by the types cast by the American Type Founders Company, whose type designs during the last two decades have been the greatest influence for better typography. In the field of type design men have made themselves conspicuous by two or three designs which, however good, have a limited range of use. What shall be said of the younger Benton, whose designs cover every requirement of typography; who has produced the greatest type successes of this century; yet has considered these achievements as "all in a day's work," and has never sought or received any notoriety through advertising's artful aid? No other type designer has done such good work with less pretension; no other type designer has produced so many designs that are in daily use by the printers everywhere. The good reputation enjoyed by the American Type Founders Company was created and is maintained by the high administrative and technical abilities of its departmental heads and the unity of spirit with which they do their work. Fortunately, too, the work that benefits the company can not fail to benefit the printers.

New Intertype "Mixer" Machine

THE Intertype Corporation has announced a new standardized machine of the "mixer" type—a machine with which matrices from two or more magazines can be assembled in the same line and automatically distributed. The machine carries two "main" magazines; two "side" magazines can be furnished with it, as shown in the accompanying illustration. The main magazines are standard and are interchangeable on all standardized intertypes. The side magazines are extra wide, with thirty-four channels; matrices from both can be mixed in the same line with matrices from both of the main magazines.

The assembling mechanism is quite like that of other standardized intertypes, except that by means of two sets of escapements and escapement rods the machine is designed for instant change from one magazine to the other. The changes are made with convenient light-touch levers; the magazines can be removed from the rear, as on all other standardized intertypes.

The distributing mechanism is simple. It consists of one distributor box, which is easily accessible and removable, two distributor bars (side by side) with the usual conveyor screws, and a double channel entrance built as a single unit.

This "mixer" is the result of careful planning, as the Intertype Corporation

spent much time and effort in finding out what kind of machine printers and publishers wanted. An outside agency was employed for research work, and a man familiar with slugcasting machines visited



New Two-Magazine Intertype "Mixer" With Two-Magazine Side Unit

scores of plants to get first-hand advice from printers, publishers, superintendents, composing-room foremen, machinists and operators.

Direct Advertising Trophy Awarded

Considerable interest was displayed in the contest recently conducted by The Cleveland Folding Machine Company for the best piece of direct advertising produced in the year preceding the Boston D. M. A. A. convention. More than three hundred entries were received from all parts of the country. The committee of judges, headed by Harry B. Kirtland, University Press, Cambridge, Massachusetts, spent a great deal of time before making the final selection.

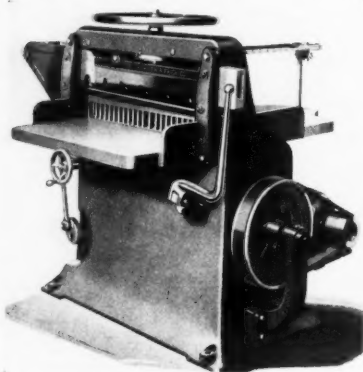
The trophy was awarded to Brooke, Smith & French, Detroit. Honorable mention was given to the following seven firms:

Smith & Porter Press, Boston, Massachusetts.
The Livemore & Knight Company, Providence, Rhode Island.
The Diamond T Motor Car Company, Chicago.
The Strathmore Paper Company, Moline, Illinois.
The Localized Advertising Corporation, Detroit.
The Devoe & Reynolds Company, New York.
Miller Saw-Trimmer Company, Pittsburgh.

The considerations of the judges were logical development of the thought, display and presentation, regardless of the number of folds used. The contest will be held again next year, and another plaque made up and presented to the winner for his permanent possession.

Craftsman Paper Cutter

The Chandler & Price Company announces a new 34½-inch automatic paper cutter which will be ready for the market



The Craftsman Paper Cutter

shortly. It has been named the C. & P. Craftsman to distinguish it from other Chandler & Price cutters, as its design and construction are entirely new.

Personal and Other Mention

THE WEST VIRGINIA PULP & PAPER COMPANY has just opened a Pacific Coast sales office at 503 Market street, San Francisco, under the management of George L. Rodier.

ACCORDING to an announcement made recently by Malcolm Muir, chairman of the Committee on Reforestation of the Associated Advertising Clubs of the World, every advertising club in the United States and Canada will be asked to cooperate with the program of the American Forestry Association in carrying out plans for American Forest Week, which will probably be observed in April of next year.

THE CLEVELAND ADVERTISING CLUB recently passed a resolution condemning "hodge-podge and black smudges" in newspaper advertising copy.

THE J. A. RICHARDS COMPANY, Kalamazoo, Michigan, announces that it has enlarged the capacity of the jig saw arm on its de luxe composing and die room saw-trimmer to twenty-four inches.

OVER one hundred linotype machinists of New York city and vicinity attended a dinner given in their honor Tuesday evening, November 10, by the Mergenthaler Linotype Company, at linotype headquarters in Brooklyn. Many speeches were made.

THE EMPIRE TYPE FOUNDRY, Delevan, New York, has placed on the market a handy newspaper or file binder, and suggests that the beginning of the New Year would be a splendid time to start a binder filing system of this kind.

THE quotation, "There is honor in business," appearing as the frontispiece in the October issue of THE INLAND PRINTER, was in error credited to Henry Wadsworth Longfellow. It should have been credited to H. H. Longfellow.

ALFRED ARCHER has been made assistant manager of the foreign department of the Mergenthaler Linotype Company, with headquarters in Brooklyn, New York. Mr. Archer has been connected with the company for the last twenty-one years.

THE DENNISON MANUFACTURING COMPANY, Framingham, Massachusetts, has placed on the market a booklet entitled "The Printer's Service Book of Gummed Labels," which contains valuable suggestions in the matter of labels. It may be had for the asking.

ARTHUR N. HOSKINS has joined the staff of Douglas C. McMurtrie, Incorporated, New York city. He was associated for several years with the Curtis Publishing Company in Philadelphia, as well as with the American Lithographic Company and the Encyclopedia Britannica.

CHARLES L. MITCHELL, president of the National Association of Stationers, Office Outfitters and Manufacturers, has traveled over 32,500 miles since the first of the year. He has made a speech about every five hundred miles of that distance, sometimes two; has sat through one hundred banquets and has listened to some 3,266 other after-dinner speakers, it is stated.

THE CONTINENTAL TYPEFOUNDERS ASSOCIATION is a new organization with offices at 248 West Fortieth street, New York city, whose object is to furnish the printers of this country with types of foreign make. The organization represents a number of high-grade European typefounders. The first type specimen book is now on the press. A copy may be had by any one interested in foreign type faces. Douglas C. McMurtrie, the well known typographer, is vice-president of the organization.

FORREST V. WEBSTER, formerly of the advertising department of the Standard Oil Company of Indiana, Chicago, has been appointed advertising manager of the Cutler-Hammer Manufacturing Company, Milwaukee, Wisconsin.

JOHN N. IVES has joined the sales organization of the J. F. Tapley Company, Long Island City, New York. Mr. Ives has long been identified with the binding industry, having been a member of the firm of Edwin Ives & Sons, before its consolidation with J. J. Little & Co., New York city.

ON JUNE 12, 1925, The Strobbridge Lithographing Company, Cincinnati, purchased the plant and assets of the Henderson Lithographing Company, Norwood, Ohio. The plant will be operated by a new corporation of the same name, which has been organized under the laws of Ohio.

THE BRITISH INDUSTRIES FAIR of 1926 will be held in London and Birmingham, February 15 to 26. Large numbers of buyers visit the United Kingdom during fair time, and this item will be of interest to manufacturers. The British fair precedes the Leipzig fair by about fourteen days.

CHARLES H. COCHRANE, who has bought out his partners in the Utility Heater Company, Incorporated, will continue the business of manufacturing sheet heaters and neutralizers as the Utility Heater Company, and is again making his headquarters at the New York city office. William Neumann is no longer connected with the concern.

THE UTAH STATE PRESS ASSOCIATION has planned to hold summer meetings in different sections of the state, to take in the scenery and inspect the industries prominent in these sections, a report of which later is to be published as a bulletin and sent to the various newspapers of the state. The latest bulletin, just issued, tells about Logan City and the famous Cache Valley.

THE EMPIRE STATE SCHOOL OF PRINTING, Syracuse, New York, is to have a course in engraving. This was announced by Director Ross W. Kellogg at a meeting of the New York State Publishers' Association at Syracuse recently. The new department will train young men in the technical work of making engravings. The course was made possible through the generosity of a group of New York citizens.

THE MONTHLY cost of living index number of the National Industrial Conference Board was nine-tenths of one per cent higher on October 15, 1925, than on September 15, 1925. Clothing, shelter, light and sundries showed no change, while the average prices of the other items showed increases. Food increased 1.9% and the average price of coal advanced only 1.1% during this period, bituminous coal prices for domestic use advancing more than anthracite. Between July, 1920—the peak of the rise in the cost of living since 1914—and October, 1925, the cost of living decreased 17%. The increase in the cost of living since 1914 was 69.7%.

THE INLAND PRINTER

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 76

DECEMBER, 1925

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE—In compliance with Section 22 (b) Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1926, to December 31, 1926, are invited. Specifications and conditions will be furnished on application to W. A. FRASER, Sovereign Commander, and John T. Yates, Sovereign Clerk, Omaha, Nebraska, and will be submitted at the next meeting of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

A PRINTING PLANT, recognized as one of the best in eastern United States, located in a manufacturing and farming community in Pennsylvania, has openings for two reliable and hustling men: foreman who knows every phase of the business, and linotype machinist operator; willing to give interest to right parties. Two plants, two weekly newspapers, publication and general job printing, big business which can easily be doubled; founder devoted 30 years to business which has grown to such proportions that real efficient help is imperative; chance of life-time to workers; stragglers or pretenders should not apply; shops must be seen to be appreciated. S 386.

YOUR OPPORTUNITY TO PROCURE printers', bookbinders' and box makers' reconditioned machinery at exceptional bargain prices and upon most liberal terms: our present stock contains 40 cylinder presses, over 100 job presses (various makes, all sizes), automatic presses, 30 paper cutters, from 16 to 65 inches, folding machines, wire stitchers, perforators, punching machines, standing presses, cutting and creasing presses, box making and miscellaneous machines; must be sold regardless of cost. Send for revised list. CONNER FENDLER BRANCH, A. T. F. Co., 96 Beekman street, New York city.

AN OPPORTUNITY—Have a printing plant with equipment about \$40,000 doing volume of \$100,000 annually; need help to increase this volume, and would consider one of three things: An associate, one who controls some real business and is willing to back his faith in himself with some capital; consolidation, with another plant, reducing overhead, etc.; outright sale, myself to stay with plant (if required) until trade is established. D 384.

FOR SALE—TRADE COMPOSITION PLANT: 1 Model A Intertype, 9 fonts, 8 magazines; in town of 325,000 (Rochester, N. Y.). Only 3 competitors: 1 three-machine, 1 one-machine, and 1 one-machine and Monotype plant. Great opportunity for hustler, and very reasonable; plant insured for \$48,000 on 80% basis; 11 years old and well established. Make an offer. D 378.

FOR SALE—Splendid printing plant; practically new Intertype, three cylinders, Pony, folder, stitchers, etc.; suburban point twenty miles west of Chicago; price \$30,000—half cash, balance in work under profitable long-time contract; country newspaper optional. D 374.

SPLENDIDLY EQUIPPED PRINTING OFFICE in manufacturing city of 6,000 in Michigan; one small competitor; reason for selling: ill-health; plant shows \$4,500.00 salary and profit to owner; \$12,000.00, of which \$9,000 must be cash. D 380.

COME TO CALIFORNIA—McNEIL BROS., pioneer druggists' label printers, 591 Mission street, San Francisco, offer their plant and business for sale; sole reason: sickness; rare opportunity. Full particulars on application.

FULLY EQUIPPED printing plant, incorporated and established ten years with going business; reason for selling: owner wishes to retire; favorable terms for quick sale. CONSOLIDATED COMPANY, Erie, Pa.

FOR SALE

LINOTYPE BARGAINS—We have many Model 1, 2, 4, 5, 8, K and L, some with electric pots; these machines will be sold very cheap for spot cash. We also have a number of used linographs of various models which will be sold cheap for cash. If you want a real bargain, write or wire, stating model preferred. Department B, THE LINOGRAPH COMPANY, Davenport, Iowa.

FOR SALE—Cottrell cylinder press, bed 43 by 62, front fly delivery, geared distributors, good condition; two new all-season rollers, set extra cores, one chase 43 by 56; bargain for quick sale or for smaller cylinder.

MISSOURI VALLEY PRESS, Kansas City, Mo.

HARRIS TWO-COLOR automatic press for sale; capacity 10,000 per hour; A-1 condition; motor, 41 numbering heads; form size 15 by 19; paging device for coupon books and strip tickets; at a very attractive price. D 273.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles

Megill's Gauge Pins for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles

FOR TRADE—Will trade Monotype keyboard and caster for Linotype or Intertype machine; reason: change in part of our work; machines in good running order. Give details of your machine in first letter. D 383.

FOR SALE—Six single and two two-color roll feed Kidder presses, thoroughly overhauled and guaranteed by us, with cut-off up to 12 by 18 inches. MASON & MOORE, 28-30 E. Fourth street, New York city.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

LINOTYPE MATS—One full size font of 10-point Elzevir, with small caps, and italics; almost new, used on two small jobs only. POOLE BROTHERS, 85 W. Harrison street, Chicago.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

TIME CLOCKS—INTERNATIONAL, new, two-color, automatic, style 1116, including rack for 100 employees. LOEWY, 200 Fifth avenue, New York city.

STEEL CLOTHES LOCKERS, CABINETS, several thousand; brand new, all sizes, wonderful values. Baling presses. LOEWY, 200 Fifth avenue, New York.

FOR SALE—One No. 3 Miehle press, size 28 by 42; fine condition; priced low for quick sale; must have room for other equipment. D 286.

FOR SALE—One full size font 10-point Century with Century Bold; first-class condition. POOLE BROS., 85 W. Harrison street, Chicago.

"CHEERIES"—New, snappy cuts for holiday printing; sheets free. INDIANA PRINTERS' SUPPLY CO., Indianapolis, Ind.

FOR SALE—Good live job printing shop in northern Indiana city; three job presses; price \$3,000. D 391.

FOR SALE—Miller feeder, 12 by 18; good as new; used but little; \$400.00. RECORD, Cedar Falls, Iowa.

FOR SALE—53-inch Miehle and Cross feeder, 20-inch foot perforator, 14 by 22 Laureate, 14 by 22 Style Colts. D 369.

FOR SALE—50-inch Seybold "DAYTON" cutter. D 202.

HELP WANTED

Composing Room

WANTED—Foreman composing room; must be a high-grade capable man and understand the business thoroughly. ZION PRINTING & PUBLISHING HOUSE, Zion, Ill.

Managers and Superintendents

A PRINTING COMPANY located at New Orleans, now printing high-class magazines and journals, desires a manager who is thoroughly capable of managing plant, estimating costs and advancing the business along lines of quality production; plant has three large presses, four linotype machines, other necessary equipment; a good operating organization and is sound financially. To the right party is offered an opportunity to secure an interest in the business, either through investment or percentage of profits or both. D 376.

SPLENDIDLY ESTABLISHED PRINTING PLANT wants competent superintendent; must be genuine go-getter and possess knowledge of estimating; right man seeking permanent location may purchase part interest; references necessary; annual business \$250,000. A. K. FORREST (personal), Box 331, Charleston, W. Va.

SUPERINTENDENT to take complete charge of plant; one thoroughly experienced in sales book manufacture or similar rotary roll printing; unusual opportunity. NATIONAL SALESBOOK COMPANY, Long Island City, N. Y.

WANTED—Foreman, superintendent, capable, experienced; good production; know how to handle help, for printing, steel die engraving, embossing and kindred lines. Write fully first letter. D 389.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short time offer. THALER SYSTEM, 212 Legal bldg., Washington, D. C.

Salesmen

BOSTON PRINTER (medium size shop) requires salesman of proven ability; prefer Boston man now employed in Boston shop who will appreciate fine position with no other salesman except proprietors. This is an exceptional chance for the right man. State qualifications fully and salary wanted, otherwise please do not reply. D 392.

WANTED—Salesman for photoengraving plant to travel in good territory in southeastern Iowa and western Illinois. Write letter, giving experience, references and salary expected. GAZETTE ENGRAVING COMPANY, Burlington, Iowa.

SALESMAN WANTED—Man who thoroughly understands selling bookbinders' supplies, bookbinders' and printers' machinery; good opportunity; state age, experience, where last employed. D 385.

SALESMAN, experienced in selling color printing and lithography, labels and advertising work. Write THE UNION LITHOGRAPH CO., Inc., 739-757 Harrison street, San Francisco, Cal.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's Book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone, Gramercy 5733.

MISCELLANEOUS

PRINTER'S APRON—Best Khaki; pockets for gauge, tools; postpaid \$1.00. MRS. S. W. VAN TRUMP, 213 Ethan Allen avenue, Takoma Park, Washington, D. C.

SITUATIONS WANTED

Bindery

WANTED—Situation as finisher or bindery foreman by a capable man who understands the business; 36 years old, married and steady. Can give good references from former employers. D 379.

FIRST-CLASS RULER desires steady situation; 25 years' experience. D 178.

Composing Room

CANADIAN, whose work has received high commendation from trade critics, desires change; anywhere in Canada or U. S.; varied experience in executive positions, layout and estimating. Full particulars, references, etc., to interested firm. D 316.

COMPOSING ROOM FOREMAN or superintendent desires change; all-around printer and layout man; understands monotype system; in charge of medium-size plant; excellent references. Further information, write to D 381.

COMPOSING ROOM FOREMAN, good conscientious executive, desires position on Pacific Coast; close student of typography, with good knowledge of all departments; know how to get work out; non-union. D 377.

SITUATION WANTED—Linotype and Intertype machinist wants position in or near Chicago; union; steady and reliable; day work preferred. D 299.

A-1 TYPOGRAPHER desires connection in Ohio, Indiana or Illinois. D 304.

Executives

A REAL MONEY-MAKING executive-superintendent, with a uniformly successful record, thoroughly experienced and consistent, with a managerial policy that gives thoughtful consideration to the individual requirements of customer contact, co-operation and kept promises; well qualified to estimate conservatively and profitably, manage help, speed up work, plan, get results, and figure billing charges; supervise production, purchases and cost system; now giving satisfactory service in New York district; union, middle age, married; will locate permanently anywhere with substantial concern. D 222.

PUBLISHING—Man with extensive experience in manufacturing and shipping end of the book business desires connection where executive capacity and dependability are required; broad experience handling help, selling, correspondence, purchasing, advertising and construction other lines besides book business; not afflicted with mental paralysis when resourcefulness is at premium or new methods needed for bridging time; can gear in quickly with an organization; highest credentials in and outside the business as to ability and character. D 387.

Proofroom

PROOFREADER, 28 years old, college training, five years of experience; thorough, reliable, accurate worker; best references. D 375.

Salesmen

YOUNG ENGLISHMAN (now resident in London, England, and employed as indoor salesman by a firm of printers' general furnisiers and machine rebuilders) seeks a chance to make good in a similar capacity in U. S. A., where initiative and integrity are recognized; practical knowledge of printing; particulars, photo, etc. D 388.

PAPER SALESMAN of proven ability, with spare time can handle one or two specialties of merit as side line. D 390.

WANTED TO PURCHASE

WANTED—A rotary magazine press that will print a six by nine paper page and deliver in thirty-two page sections; can use either one or two color machine. Give size, make, serial number and price. D 382.

WANTED TO PURCHASE—A few Chandler & Price job presses, 26-inch cutter and other equipment. State exact condition and price. P. O. BOX 1202, Montgomery, Ala.

WANTED FOR CASH—Harris two-color automatic press, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

ELGIN BENDING MACHINE CO., Elgin, Illinois BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BUSINESS DIRECTORY**Advertising Service**

A "TABLOID" HOUSE-ORGAN—Costs you little to produce: packed full of business getting force. Specimen on request. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, roll slitting machines, round corner turning machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER—See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Chase Manufacturers

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

Demagnetizers and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safer. Write UTILITY HEATER CO., Inc., 239 Centre street, New York.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5¼x9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER—See Typefounders.

Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Gummed Paper, Gummed Tape

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Hand-Finished Metal Rule

TAYLOR-MADE, "nonworkupable" column rules are favorably known from coast to coast. Get the best; they cost less. Get catalogue. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

Ink Mills—For Regrinding

BARNHART BROS. & SPINDLER—See Typefounders.

Job Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Live Stock and Poultry Cuts

CHAS. A. STILES, Station F, Columbus, Ohio.

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

Newspaper Broker

OMAR D. GRAY, country editor for 37 years, Sturgeon, Mo., specializes in consolidating newspapers—has 219 for sale.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Plateless Process Embossing

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. THE A. STOKES CO., 4097 E. 74th street, Cleveland, Ohio.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Every Printer Should Use Krause Machines FOR BEVELING AND DECKLING PAPER

The Universal Machine for Punching, Round Cornering, Eyeletting and making Thumb Holes, Index and Card Cuts, Angle Cuts, Etc. A little bindery in itself. Prices of both machines reasonable.

HOWARD D. SALINS, *Golding Printing Machinery*, 608 South Dearborn Street, Chicago, Illinois

Rendering Unselfish Service—Therefore Every Installation Making Money

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Machinery, RebuiltTHE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.
Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Presses

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery; Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

Proof Presses

BARNHART BROS. & SPINDLER—See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER—See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHR, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

TAGS of every description; special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

EMPIRE TYPE FOUNDRY, Delavan, N. Y. Manufacturers of Type and Printing Supplies. Ask for latest addenda, buy uninfluenced and save money. Prompt shipments. Not in the Trust.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROS. & SPINDLER—See Typefounders.

Do You Need An Accurate MAILING LIST Any Business or Individual

National or Local—Every possible list guaranteed 99% accurate and taken from latest available directories and sources or original letters. An average cost of

\$4.75 per Thousand Names

Discount in large quantities. There is no list we can't furnish. Write us today.

Information and catalogue without charge

NATIONAL LIST COMPANY, 24-B William Street, Newark, N. J.

STILES 4-POINT GAUGE PINS

MORE Accurate, Durable, Reliable and Efficient

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

CHAS. L. STILES, Patentee

64 Hanford Street : : Columbus, Ohio

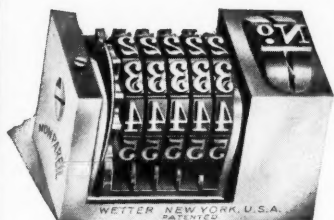
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Manufacturers of

HERCULES PRODUCTS FOR THE PRINTING TRADEElectric-welded Steel Chases
Beaded Pressed Steel Galleys
Form Trucks, Brass Rule
"Amscol" Cleaning FluidOrder direct or
from any dealer
122 Centre St.
New York**There is only one ENGRAVING**
That produced by the Artist on Steel and Copper and
EMBOSSSED ON OUR PRESSES**MODERN DIE & PLATE PRESS MANUFACTURING CO.**
Belleville, Illinois

Everything for the Engraving Department

"Nonpareil"



Model

WETTER

**Numbering
Machine**

5-wheel \$11.00
6-wheel . \$14.00

Sold by All Type Founders and Dealers

Nº 12356
FACSIMILE IMPRESSION

Wetter Numbering Machine Co. Atlantic Ave. and Logan St.
Brooklyn, N.Y., U.S.A.

FOR SALE

Monotype Machines and Equipment

2 Type and Rule Casters
2 Type Casters
1 Composing Machine
1 Style D Keyboard
40 Extra Type Molds, 6 to 36 pt.
6 Lead and Rule Molds, 2 to 6 pt.
200 Fonts of Flat Mats, Popular
Faces
100 Die Cases Cellular Mats



Pittsburgh Type Founders Co.

FOUNDRY TYPE

340-342 Second Ave., Pittsburgh, Pennsylvania

A PERFECT PLANT

For the Production of the Best Grade of Commercial

PRINTING AND BINDING

COMPOSITION

LINOTYPE—MONOTYPE—HAND

ELECTROTYPING

ALL BRANCHES

PRESSWORK

ROTARY—FLATBED—JOB

BINDING

LEATHER—CLOTH—PAMPHLET

QUALITY

BEST WORKMANSHIP GUARANTEED

PRICES

FAIR AND REASONABLE

ESTIMATES FURNISHED

WE CAN TAKE YOUR MANUSCRIPT
AND PRODUCE THEREFROM
A PAMPHLET, CLOTH OR LEATHER BOUND BOOK

THE METHODIST BOOK CONCERN

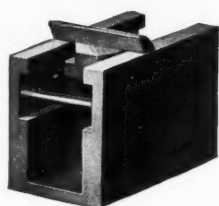
NEW YORK
150 Fifth Avenue

CINCINNATI
420 Plum Street

CHICAGO
740 Rush Street

UPRIGHTGRAIN *Printing Base Systems*

SECTIONAL · POINT SYSTEM · STANDARD AND HALFTONE HEIGHT



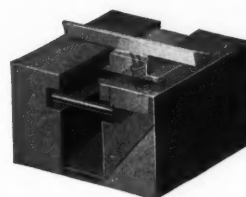
4x8 Hook

J. W. PITT, INC.

Home Office and Factory: BATH, NEW YORK

REPRESENTED BY
E. G. LUNDEEN
203 Transportation Bldg.
Chicago, Ill.

ANDREW & SUTER, 23 Goswell Road · London, E. C. 1, England



8x8 Hook

Please Mention THE INLAND PRINTER When Writing to Advertisers.

How Buckeye Text and Cover Impress a New York Printer



The Founder
WILLIAM BECKETT
1821 - 1895

WE DO not have the pleasure of a personal acquaintance with Cloister Printing Corporation, 309 Lafayette Street, New York City, but on October 9th Mr. George B. McAlister, of that company, sent us some unusual reproductions of face powders and rouges, embossed. In his letter he said:

"This work was done on 80-lb. White Antique Buckeye Cover. The colors are an exact match of the actual powders and rouges and the embossing was done in one impression. The spoilage due to breaking and separating under pressure was practically nil. We are convinced by this experience that for the combination of color printing possibilities, embossing qualities and perfection in mounting, Buckeye Cover has no superior and few (if any) equals. We are planning other jobs that will (if the color work does not require very fine process plates) go on Buckeye. We will in treating with any embossing proposition always recommend Buckeye."

In expressing our appreciation to Mr. McAlister we asked him whether Cloister Printing Corporation had as yet seen the new Buckeye Antique Text Papers. On October 15th he again wrote us sending a specimen produced on Buckeye Text. In his second letter he said:



"With regard to Buckeye Text I enclose samples of an order blank printed in Cameo Art Brown (duotone) on a 10x15 Gordon. This job was run with a Miller Feeder and was not slipsheeted. If you are posted on the trials and tribulations of duotone inks you will have a greater appreciation of Buckeye Text than ever before. We think this order blank will create the urge to 'sign on the dotted line,' and we selected the stock as best qualified for every purpose."

The Beckett Paper Company

Makers of Good Paper

IN HAMILTON, OHIO, SINCE 1848

HOWARD BOND

Watermarked
the NATION'S BUSINESS PAPER



*Compare it!
Tear it!
Test it!
And you will
Specify it!*

When the man behind the desk places his order for stationery, he must consider color, formation, quality and economy.

Howard Bond will please him as a paper—Howard Bond will please him as to price. You, the printer, can go a long way to permanently hold customers by specifying and using Howard Bond consistently.

The fourteen colors of Howard Bond plus four finishes and all standard weights and sizes enable you to fill any bond paper requirement.

The Howard Paper Co., Urbana, Ohio

Howard Ledger

Howard Laid Bond

Howard Envelopes

New York Office: 280 Broadway

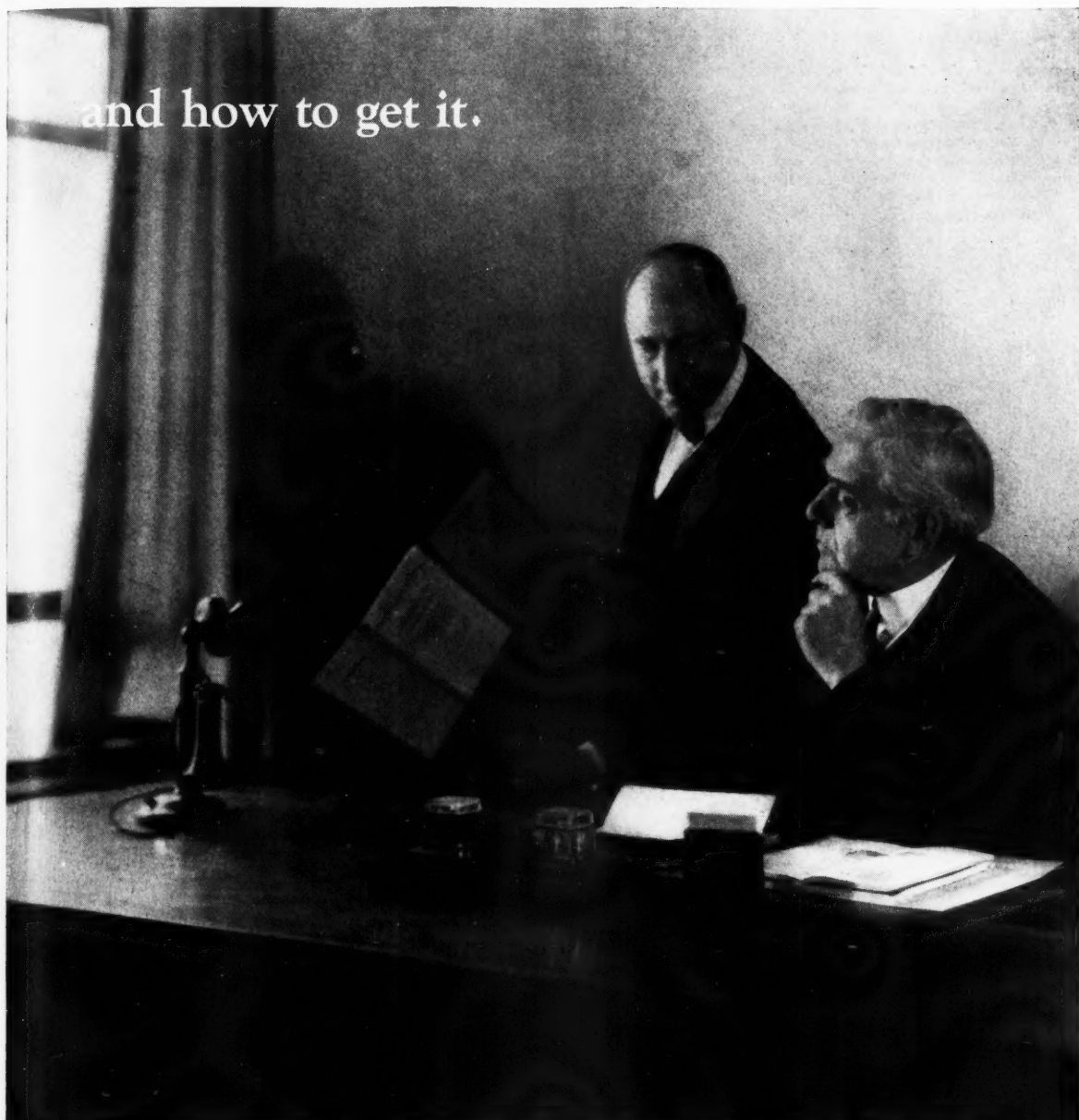
Chicago Office: 10 So. La Salle



Where business is —

THIS is a word to printing salesmen. When you walk down any business street in any city, every doorway you pass leads to a prospective buyer of printing. For every concern, large and small, must have letterheads and envelopes and bills and order blanks and printed forms. Printing business is where active business is. Go after it! Get a Hammermill Bond Working Kit that shows samples of letterheads and forms and contains

and how to get it.



blank sheets which your customer can use in working out what he wants. Take the Kit in and show it—yes and leave it with the man you want to sell. It costs you nothing and will help you get the business. You can have Working Kits for the asking.

HAMMERMILL PAPER COMPANY~Erie, Pa.

NEW YORK OFFICE ~ 51 EAST 42ND STREET

A Dealers' Booklet

arranged in a shape and size which can be carried in the pocket or filed conveniently for ready reference will insure greater use. It must give complete details of product, prices, sizes, weights, shipping instructions, etc. Pictures and easy-to-read type descriptions are necessary to tell the story quickly and accurately. Half-tones of 120 or 133 screen and type printed on a paper free from glare, such as Warren's LIBRARY TEXT, will give most satisfactory results.



SELLING TO WOMEN

through a printed message requires much thought and consideration of detail. It is well always to bear in mind when preparing such material, that women have more time than men to ponder over their purchases. They read all descriptions thoroughly. They want details in picture and story. They want to make comparisons. Make this easy for them by careful arrangement.

Pictures with distinctive backgrounds—that show the product in use or that through association suggest desirability of ownership, are strongest in their appeal to women.

When you plan booklet pages don't overlook these helps

THE Warren Test Sheet, which comes in every case of Warren Paper, is usually made up of suggestions for standard size booklet and folder pages.

The pictures show home interiors and people, tools and machinery, jewelry and typewriters, clothes and familiar everyday articles that are pictured in booklets and folders.

The text tells you how the printing effect was secured, or covers some interesting point which may help you in selling and planning good printing.

Some of these Test Sheet articles are:

- "Selling to women"
- "Adding atmosphere to the sports catalog"
- "Selling your goods with pictures"
- "Where is your product used?"
- "Treating the mechanical subject."

Each presents a constructive thought—perhaps the very idea you need to help you secure

coveted business, or to sway to you an order about which the prospect is undecided.

Many printers find it profitable to keep these Test Sheet "pages" and to refer to them from time to time.

Booklets that help the printer and his customer

S. D. Warren Company issue at intervals booklets that are planned to help both the printer and the printing buyer. If you have not already had the 1925 Series, you can get copies without charge from any paper merchant who sells Warren's Standard Printing Papers, or by addressing S. D. Warren Company, 101 Milk Street, Boston, Mass.

WARREN'S STANDARD PRINTING PAPERS

All Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

Distinctive Papers for Holiday Use

IN CREATING a distinctive greeting or announcement, the selection of paper plays a most important part. Unusual papers have a decided appeal during the Holiday Season.

We carry in stock a remarkably large range of papers which are particularly appropriate for Holiday Greetings.

Our Large and Varied Assortment Includes:

All the beautiful Strathmore Papers
Strathmore Ensemble Greeting Cards,
Folders, and Envelopes
Keith Paper Company Specialties
Imported Papers, Stationery, and An-
nouncements
Embossed Parchments
Exclusive Announcements
Domestic Stationery
Many other Papers and Bristols for
Greeting purposes

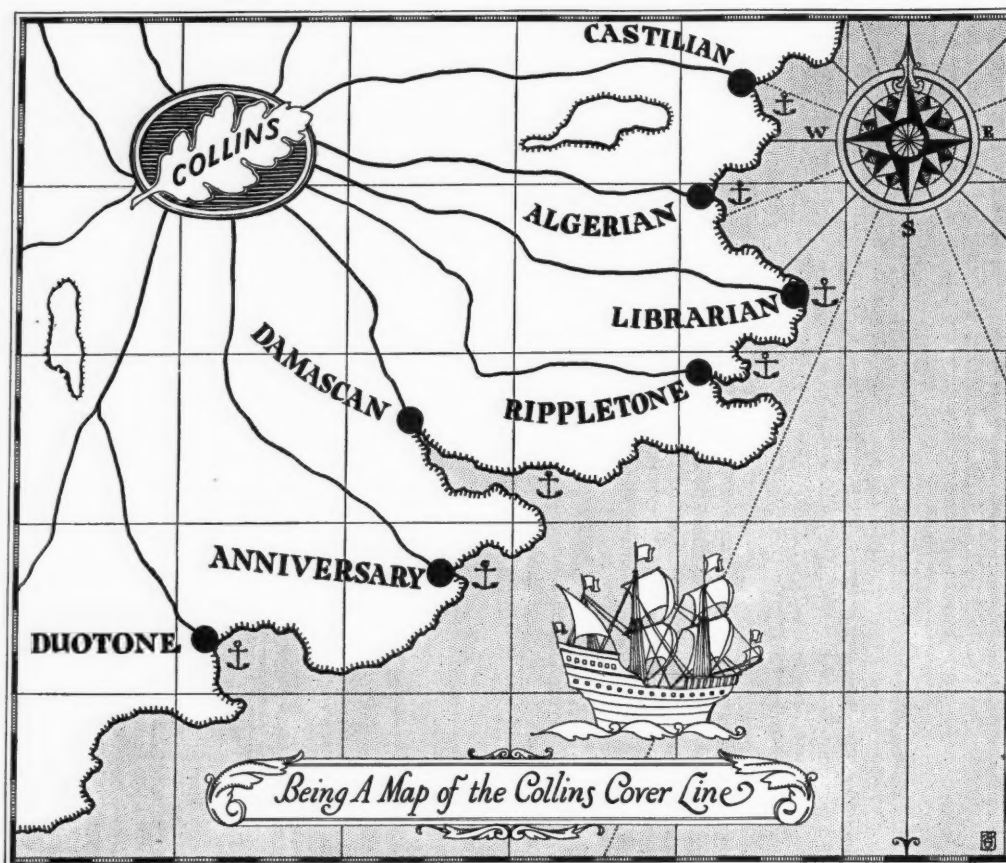
SAMPLES AND PRICES FURNISHED UPON REQUEST

THE PAPER MILLS' COMPANY

Paper Merchants : Envelope Manufacturers

517-525 South Wells Street, Chicago

Telephones Harrison 8000



MANY an advertiser exploring for better trade routes has discovered the value of fine catalogs and direct-mail gems wrapped in covers of COLLINS QUALITY.

¶ Many a printer striving for greater accomplishments has discovered a new world of possibilities in these distinctive Cover Papers.

¶ Many ingenious minds are discovering new uses for COLLINS COVER PAPERS every day. They find more than merely sheets of paper that are a delight to the eye. They find excellent printing qualities, exceptional wearing qualities and responsive mediums for high-class designing.

¶ Explore and YOU too may discover that a COLLINS COVER PAPER will just fit your need for the very next advertising venture. Send for the latest sample books. They will help you chart your course.

**Made by the A.M. COLLINS MFG CO
PHILADELPHIA PA at the signe of the
Collins Oak Leaf, and are sold by
Distributors in the Principal Cities.**

Glacier Bond

RESISTLESS! The popularity of GLACIER BOND is growing with a momentum comparable to the steady, persistent motion of its namesake—the glacier. This popularity is based upon its fortunate combination of reasonable price and remarkable performance on the press. For circular letters, billheads, statements, etc., where economy is necessary and yet where quality can not be ignored, GLACIER BOND is a happy choice. Choose it for your next job. Made in white and eight attractive colors.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	NEW YORK CITY.	F. W. Anderson & Co.
BALTIMORE, MD.	J. Francis Hock & Co.	PHILADELPHIA, PA.	Molten Paper Co.
BRIDGEPORT, CONN.	Lasher & Gleason, Inc.	PHILADELPHIA, PA.	Satterthwaite Paper Co.
BUTTE, MONT.	Minneapolis Paper Co.	PHOENIX, ARIZ.	Blake, Moffitt & Towne
CLEVELAND, OHIO.	Cleveland Paper Mfg. Co.	PITTSBURGH, PA.	Potter-Brown Paper Co.
DES MOINES, IOWA.	Carpenter Paper Co. of Iowa	PORTLAND, OREGON.	Blake, McFall Co.
FRESNO, CALIF.	Blake, Moffitt & Towne	RICHMOND, VA.	Richmond Paper Company
HONOLULU.	Blake, Moffitt & Towne	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
LOUISVILLE, KY.	Miller Paper Co.	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
MILWAUKEE, WIS.	The E. A. Bouer Co.	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
NASHVILLE, TENN.	Clements Paper Co.	TACOMA, WASH.	Tacoma Paper & Stationery Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"IT HELPED US PUT ACROSS AN ORDER WORTH WHILE"



Says a user of our Dummy Service. He was planning an announcement for a bank. He wanted a paper that had the dignity and the conservatism and the finish that should mark bank advertising.

A number of dummies were sent to him, and this morning's mail brings the good word—"This service is great. It helped us put across an order that is worth while."

You, too, can put across an order "worth while" by using this service. Phone or write us today regarding your plans. A bank announcement, a machinery booklet, a furniture folder—whatever it is—we'll prepare the dummies that fit the job.



If you are in Chicago, come in and visit the Library of Printed Specimens. It's a real, idea-service department!

BRADNER SMITH & COMPANY
CHICAGO

Telephone Monroe 7370

333 South Desplaines Street

Defiance Bond for Business

"It Accentuates the Impressiveness
of High Grade Printing"

The brilliant white, combined with the splendid egg-shell surface of Defiance Bond, makes it easier to obtain those quality effects which distinguish fine commercial stationery. Printing, lithographing and die-stamping — whatever the method—Defiance Bond will insure the satisfaction of particular customers.



For *better* results use Defiance Bond next time. It supplies the strength, feel and looks that modern, up-to-date business stationery demands.

Furthermore, Defiance Bond envelopes are regularly carried in stock by all paper dealers stocking Defiance Bond. And these bond envelopes are guaranteed to *stick!*

Write for Sample Book and Prices



BYRON WESTON CO.

DALTON, MASS.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Covers of Unusual Interest

—are usually made with SUNBURST and simple postery decoration. A series of these outstanding covers is being illustrated occasionally in the Hampden art brochures. Are you receiving them?

Many notable examples of actual covers—all taken from the motifs found in “Constructive Cover Designing,” the recognized authority of poster technique—are to be found in this series. Make sure you are on the list to receive them.

HAMPDEN GLAZED PAPER AND CARD CO. HOLYOKE, MASSACHUSETTS

Distributors for Great Britain
FRED’K JOHNSON, LTD.
11-b Upper Thames St.
London, E. C. 4

Export Office
W. H. MILES
59 Pearl St., New York City

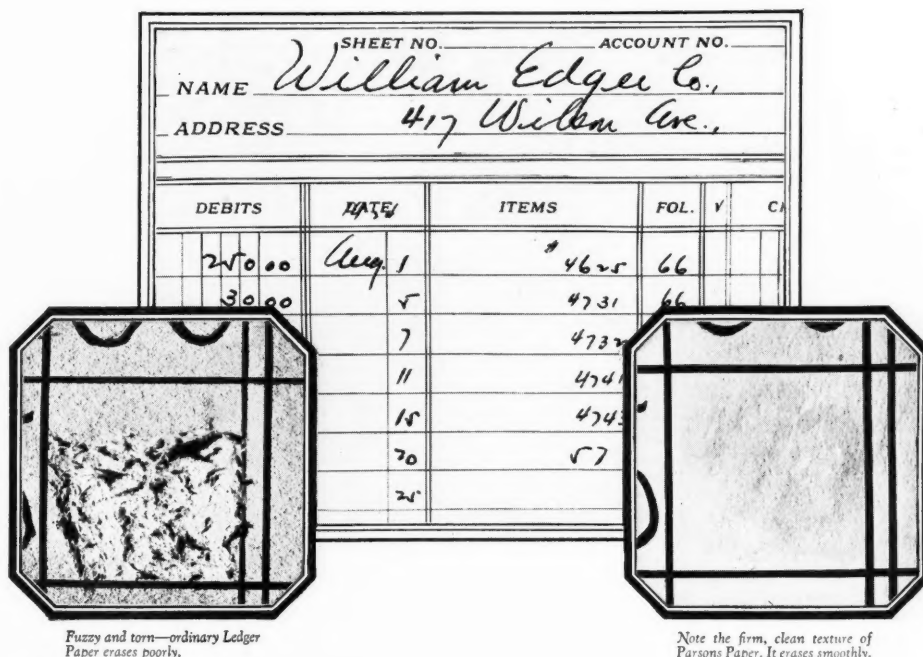
HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.

Please put me on your list to receive the SUNBURST Series

Name
Company
Address
City State
I. P.

Sales Offices

NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.
TORONTO, CAN.



Fuzzy and torn—ordinary Ledger
Paper erases poorly.

Note the firm, clean texture of
Parsons Paper. It erases smoothly.

This interesting test proves why ~ Parsons erases faster, smoother and cleaner than any other paper

EVEN the best bookkeepers make mistakes—sometimes. A word in the wrong place. A figure in the wrong column. A mistake in addition. Or a blot of ink.

Cheap paper simply can't stand the strain of erasing. It becomes fuzzy—quickly loses its writing surface. This means "recopy"—with the resultant waste of time and effort. Little wonder that business men today say that there is nothing quite so extravagant as "cheap" ledger paper.

This one point of difference may save you many dollars every year

Parsons Defendum is made from the very finest materials obtainable. It is loft-dried by TIME until it has a texture so sturdy and rugged it simply can't give way under

any normal pressure. Erasing won't hurt it.

Through an ingenious manufacturing process that lessens the bulk of the paper near the binding edge we are able to offer you a loose-leaf ledger sheet with a Perfect Hinge. The hinge saves time and keeps the pages flat. No chance for them to bulk at the binder.

Prove these facts yourself

Go to your nearest printer and ask to see a sheet of Parsons Ledger Paper. Feel it, weigh it, note its excellent writing qualities and the ease with which it erases. See the Perfect Hinge. Then compare it with ordinary ledger paper—the difference will convince you.

Parsons Paper Company, Holyoke, Mass.

FOR EASE ON THE EYES WE RECOMMEND BUFF

PARSONS

BETTER BUSINESS PAPERS

for Ledger work use Defendum

Please Mention THE INLAND PRINTER When Writing to Advertisers.

GOTHIC No. 29 WITH GOTHIC No. 30

6 Point Gothic No. 29c with Gothic No. 30c
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASSEMBLES CO
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASSEMBLES CO

6 Point Gothic No. 29b with Gothic No. 30b
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASSEM
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASSEM

6 Point Gothic No. 29a with Gothic No. 30a
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND

6 Point Gothic No. 29 with Gothic No. 30
THE LINOTYPE COMPOSES, JUSTIFIES, CAST
THE LINOTYPE COMPOSES, JUSTIFIES, CAST

12 Point Gothic No. 29c with Gothic No. 30c

THE LINOTYPE COMPOSES, JUSTIFIES
THE LINOTYPE COMPOSES, JUSTIFIES

12 Point Gothic No. 29b with Gothic No. 30b

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THE LINOTYPE COMPOSES, JUST

12 Point Gothic No. 29a with Gothic No. 30a

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THE LINOTYPE COMPOSES, J

12 Point Gothic No. 29 with Gothic No. 30

THE LINOTYPE COMPOS
THE LINOTYPE COMPOS

18 Point Gothic No. 29a

THE LINOTYPE COM

18 Point Gothic No. 30a

THE LINOTYPE COM

GOTHIC No. 31 WITH BOLD FACE No. 9

6 Point Gothic No. 31c with Bold Face No. 9c
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASS
THE LINOTYPE COMPOSES, JUSTIFIES, CASTS, AND ASS

6 Point Gothic No. 31b with Bold Face No. 9b
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6 Point Gothic No. 31a with Bold Face No. 9a
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THE LINOTYPE COMPOSES, JUSTIFIES, CAS

6 Point Gothic No. 31 with Bold Face No. 9

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12 Point Gothic No. 31c with Bold Face No. 9c

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THE LINOTYPE COMPOSE

12 Point Gothic No. 31a with Bold Face No. 9a

THE LINOTYPE COMP
THE LINOTYPE COMP

12 Point Gothic No. 31 with Bold Face No. 9

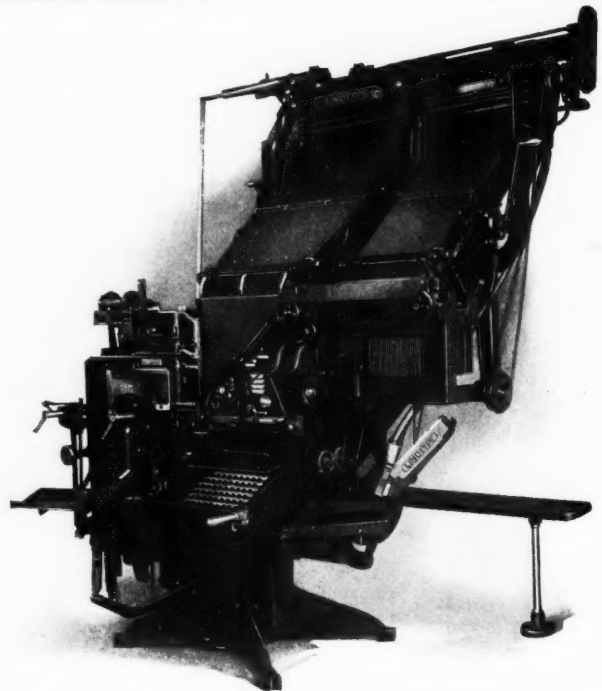
THE LINOTYPE CO
THE LINOTYPE CO

18 Point Gothic No. 31a

THE LINOTYPE

18 Point Bold Face No. 9a

THE LINOTYP



LINING GOTHICS *on the Linotype*

COMMERCIAL stationery, cards, announcements, ledger sheets, blank forms and a large variety of other miscellaneous job work is usually set in faces which are generally known as Lining Gothics, and much of this work has to be plated for repeat orders or a vast amount of material tied up in standing forms.

All the popular Lining Gothic families in a complete range of sizes are available on the Linotype. The advantages of unlimited material, recasting for multiple forms, new type for every job, and other economical features of Linotype composition are particularly applicable to the use of Linotype Lining Gothics.

The Model 26 Linotype, shown above, can be equipped with 12 different alphabets of Gothics, including figures and points, all set direct from one standard keyboard.

TRADE **LINOTYPE** MARK

Mergenthaler Linotype Company

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

521.25.12-A

Composed entirely on the LINOTYPE

AVALANCHE BOND

A paper made for You

MAKEUP

Rags plus the best sulphite, tub sized and air dried. Strong, clean, of nice formation, good color and in two finishes - regular and cockle.

AVAILABILITY

Carried in large quantities in all standard sizes in White and nine clear colors, in substances 16 and 20 in double folio.

MANUFACTURERS

The Gilbert Paper Company, Menasha, Wisconsin, one of the best fine paper mills in the country with modern equipment, large capacity, sound policies and experienced personnel.

PRICE TO ALL PRINTERS

Reasonable and permitting its use in quantity, subject to change, of course, but today as below:

White, in ream lots	\$19.50,	case lots	\$17.50
in ton lots	16.80	2½ to 5 tons	16.25
in 5 to 10 ton lots			15.75
in 10 ton lots			15.50

plus the usual differentials for weights lighter than substance 16 and for colors, etc.

PRINTING QUALITIES

Excellent and backed by the guarantee of the manufacturer. Try it for yourself.

DISTRIBUTION *

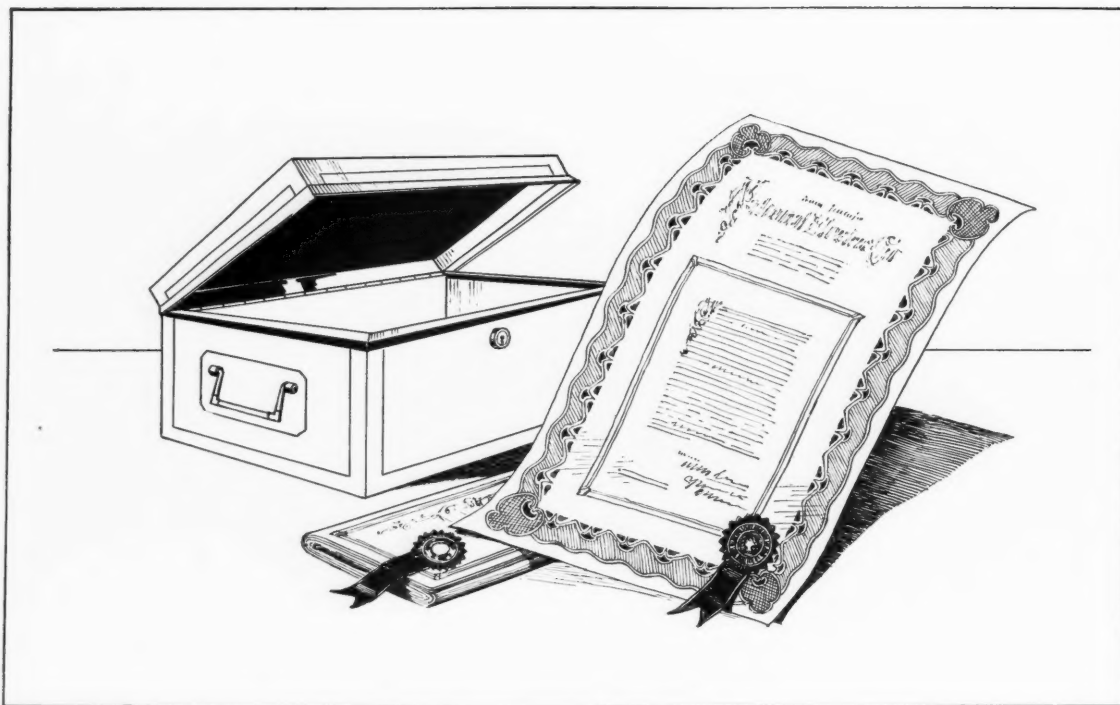
Exclusively through the paper merchants listed below who will be glad to sample, quote and serve you.

AVALANCHE BOND

[A paper made for You]

* DISTRIBUTION

Atlanta, Ga.	Sloan Paper Company	Milwaukee, Wis.	Allman Christiansen Pa. Co.
Baltimore, Md.	H. A. Lengnick	New York, N. Y.	Bishop Paper Company
Birmingham, Ala.	Sloan Paper Company	New York, N. Y.	Green, Low & Dolge, Inc.
Boston, Mass.	Chas. A. Esty Paper Co.	New York, N. Y.	R. C. Kastner Paper Co.
Chicago, Illinois	Swigart Paper Company	Richmond, Va.	Epes-Fitzgerald Paper Co.
Cleveland, O.	Milleraft Paper Co.	Seattle, Wash.	Carter, Rice & Co.
Columbia, S. C.	Epes-Fitzgerald Paper Co.	St. Paul, Minn.	Inter City Paper Co.
Columbus, O.	Scioto Paper Company	St. Louis, Mo.	Baker Paper Company
Detroit, Mich.	Paper House of Michigan	Topeka, Kansas	Central Topeka Paper Co.
Indianapolis, Ind.	Indiana Paper Company	Worcester, Mass.	Chas. A. Esty Paper Co.
Louisville, Ky.	Southeastern Paper Co.	New York City	Parsons & Whittemore
	Philadelphia, Pa.	Garrett-Buchanan Company	



What PAPER for "the PAPERS"?

FOR the important documents of modern business, insurance policies, contracts, wills and bonds, an ordinary paper will not do.

For checks, for letterheads, the grade of paper used reflects the standing as well as the taste of the business house.

Many printers have satisfied their customers, and won new customers, by specifying the same paper—Old Hampshire Bond—for both classes of work. This paper not only retains its strength and color for generations on important documents, but also has the texture, feel, and air of quality that are most

desired for the stationery of the representative business house.

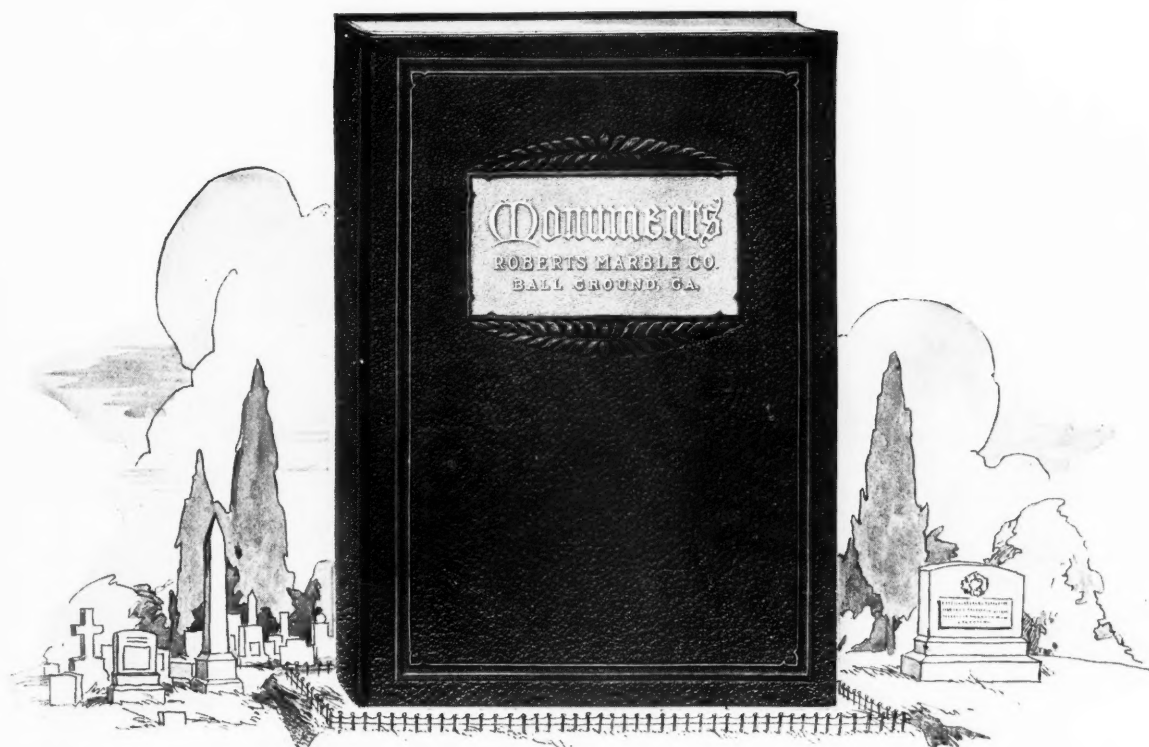
Old Hampshire Bond is readily available. It is durable, handles well on the press, can be die-stamped, lithographed, and engraved as well as printed.

Whether you want to meet Old Hampshire as a new acquaintance, or to refresh your memory of an old friend, we shall be glad to send you the sample book and sample sheets of Old Hampshire white and colors. You will incur no obligation by dropping us a line asking for samples.

HAMPSHIRE PAPER CO.
SOUTH HADLEY FALLS, MASSACHUSETTS



Old Hampshire Bond



There is Sales Strength in Distinctiveness

THERE are lots of marble catalogs. The woods, it might be said, are full of them. But most of them are just catalogs—only that and nothing more.

Realizing this fact, the Roberts Marble Co., of Ball Ground, Ga., decided to step out and away from the throng, to get a cover which would distinguish their catalog from the mass. They selected a Molloy Made Cover, which is reproduced above.

Striking, impressive, dignified—it is pregnant with selling power, designed with full consideration for the merchandising problems encountered in the sale of monuments, which are not the easiest goods in the world to sell. This cover is typical of the method used in

preparing Molloy Made Covers. Every angle of the sales problem is considered when the design is created. And every Molloy Made Cover is designed especially for the book on which it is to be used.

Your book can profit through the use of Molloy Made Covers. Whether it is to be loose-leaf or case-bound, in stiff or flexible covers, we can prepare a design and manufacture a cover which exactly meets your needs.

Put your book problems up to our Service Department. We will furnish suggestions and sketches that will help you greatly in closing the order. Show your customer you think enough of the job to suggest Molloy Made Covers—attractive but not expensive.

MoCo Covers for Booklets Are Arousing Enthusiastic Comment

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
2859 North Western Avenue

Prospect-Fourth Building, Cleveland
218 East 84th Place, Los Angeles

300 Madison Avenue, New York
Carlton Publicity, Limited, London

MOLLOY MADE

Commercial Covers  *for Every Purpose*

Please Mention THE INLAND PRINTER When Writing to Advertisers.

475



ASHOKAN
NO. 1 ENAMEL BOOK

ADVERTISING literature is often sent out into the great arena of competition handicapped by the unimpressiveness of mediocre paper. You can protect and capitalize to the limit every cent of your investment in expensive art work, splendid engravings and convincingly written text by specifying a Cantine *coated* paper.

Nothing less than Cantine quality can give the finished job the impressiveness and sales value it needs—today.

For details of monthly contests and book of samples, address your nearest jobber or The Martin Cantine Company, Dept. 161, Saugerties, N. Y.
Since 1888, producers of fine coated paper exclusively.

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL—Easy to Print

LITHO C.I.S
COATED ONE SIDE



You will find it much easier than you think to persuade your customers to use and pay for better paper. Get them away from the idea of price. Get them interested in quality.

Most men start out to buy letterheads with price in mind. When they come to you, what do you do? Do you join them in trying to find the cheapest paper that will do, or do you show them that there is something more to writing paper than price?

There is no bottom to prices. But there is a limit to quality. When you have the best nobody can beat you. And isn't the man who buys from you because he likes the quality of your work a more permanent customer than the man who got a low price?

When you sell a business man letterheads upon Crane's Bond, you have given yourself a chance to do some of your best work upon a sheet that behaves beautifully, and you have given him a business writing paper which cannot be outdone.



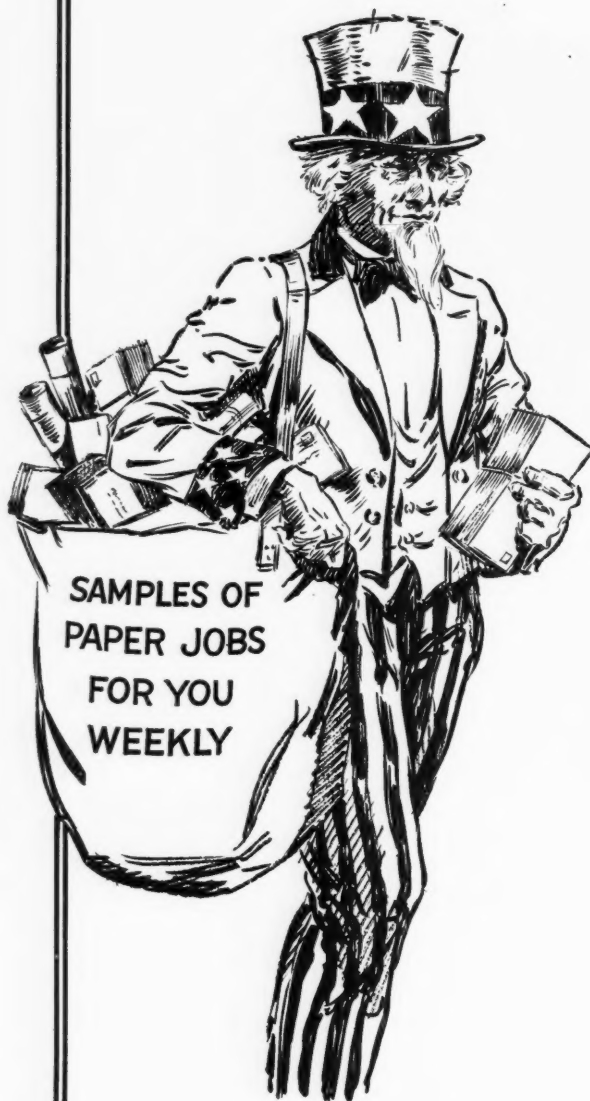
Crane's Bond

It Has A Sponsor

CRANE & CO. INC DALTON, MASSACHUSETTS

Crane's Bond envelopes in standard sizes are carried in stock by Crane & Co. merchants

Please Mention THE INLAND PRINTER When Writing to Advertisers.



We Mail
EVERY WEEK

to 5000 Printers

10 Samples of
Paper and Card-
board

JOBS and
SECONDS

Complete Description, Price,
Size, etc., is printed on a sample
of actual stock offered.

Every lot is a bargain and is stock
used in every printing shop.

A Postal puts you on our Mailing List for Weekly Samples.

Sabin Robbins Paper Co.

National Distributors of Paper Mill Jobs

CLEVELAND, O.

MIDDLETOWN, O.

CINCINNATI, OHIO
*Phone, Main 650

CLEVELAND, OHIO
*Phone, Broadway 2194

DETROIT, MICHIGAN
*Phone, Cadillac, 0600

MILWAUKEE, WISCONSIN
*Phone, Broad 5770

ST. LOUIS, MISSOURI
*Phone, Ohio 9197



Where the pines of Norway touch the winter sky

THOSE trees will be cut down and from them a hundred different articles will be made—a sturdy Colonial desk . . . General Barlow rockers . . . a low-boy with handles of polished brass . . . a shaving-stand with gleaming crystal knobs.

At some stage of the manufacture of all these articles, paper is important, for the printed reproductions place before the eye of the buyer half-way across the world likenesses which rival in faithfulness of

detail the articles themselves. This is the long-noted quality of Dill & Collins papers—faithfully to reproduce all the light and shade, the true tones, the full brilliance, of the original object.

The 20 standard lines, coated and uncoated, are rigidly inspected at the mill. If your samples are not complete, write to the nearest distributor. Dill & Collins Company, 112 North Twelfth Street, Philadelphia.

DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS

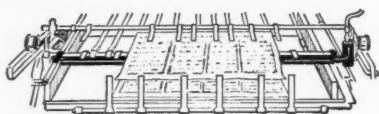


List of DILL & COLLINS CO.'S distributors and their offices

Atlanta—The Chatfield & Woods Company
 Baltimore—J. Francis Hock & Co.
 Boston—John Carter & Co., Inc.
 Chicago—The Paper Mills' Company
 Chicago—Swigart Paper Company
 Cincinnati—The Chatfield & Woods Company
 Cleveland—The Union Paper & Twine Co.
 Concord, N. H.—John Carter & Co., Inc.
 Des Moines—Carpenter Paper Company
 Detroit—The Union Paper & Twine Co.
 Hartford—John Carter & Co., Inc.
 Indianapolis—C. P. Lesh Paper Company
 Jacksonville—Knight Bros. Paper Co.
 Kansas City—Birmingham, Little & Prosser Co.
 Los Angeles—Blake, Moffitt & Towne
 Milwaukee—The E. A. Bower Company
 Minneapolis—Minneapolis Paper Co.
 New York City—Marquardt, Blake & Decker
 New York City—Miller & Wright Paper Co.

New York City—M. & F. Schlosser
 Omaha—Carpenter Paper Co.
 Philadelphia—The Thomas W. Price Co.
 Philadelphia—Riegel & Co., Inc.
 Pittsburgh—The Chatfield & Woods Company
 Portland, Oregon—Blake, McFall Co.
 Providence—John Carter & Co., Inc.
 Richmond—Virginia Paper Co.
 Rochester—Geo. E. Doyle Company
 Sacramento, Calif.—Blake, Moffitt & Towne
 Seattle, Wash.—Carter, Rice & Co.
 St. Louis—Acme Paper Company
 St. Paul—E. J. Stilwell Paper Co.
 Salt Lake City—Carpenter Paper Co.
 San Francisco—Blake, Moffitt & Towne
 Springfield, Mass.—John Carter & Co., Inc.
 Tacoma—Tacoma Paper & Stationery Co.
 Tampa—Knight Brothers Paper Co.
 Washington, D. C.—Virginia Paper Co.

Did you pay \$100 for a Gas Heater on your press? Don't do it again



On Miehle Carriage Delivery — \$60 to \$80

UTILITY Safety Gas Heaters

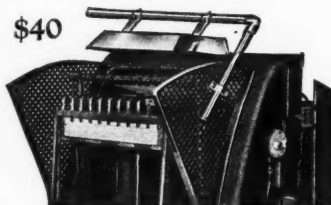
are only \$60 to \$80 for Cylinder Machines and \$40 for Automatic Jobbers
and the guarantee is

"If it isn't better than any \$100 heater send it back"

The reflecting shields make for greater safety and by storing the heat economize gas. Protected by patents 1414339, 1423831 and 1530932, covering the ball valve automatic cut-off, pinched tube automatic cut-off, baffle-plate, double row of flames, and universal adjustment of position. Infringements will be vigorously prosecuted. Several have already paid up.

If your dealer does not handle them write

UTILITY HEATER COMPANY
239 Centre Street, New York, Phone Canal 2989



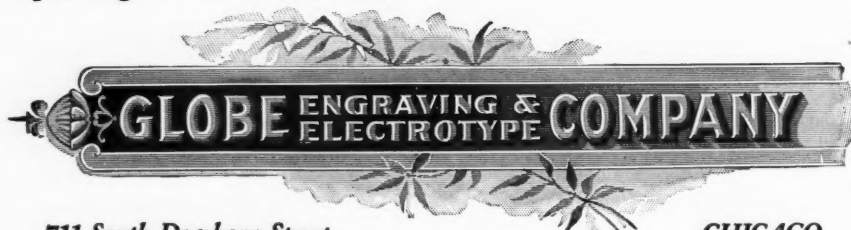
\$40

Engraving-Electrotyping

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

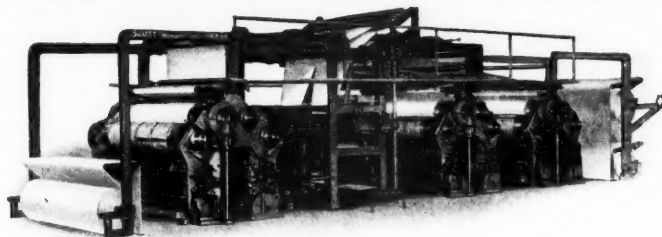
Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

TELEPHONE: HARRISON 5260 • 5261 • 5262

CHICAGO



"Straight-Unit" SEXTUPLE PRESS

—with intermediate folder. This, and every other type of Scott "Straight-Unit" or "Multi-Unit" Press, is constructed to provide the greatest printing speed without the slightest sacrifice of printing quality.

Scott

"Multi-Unit" and "Straight-Unit" Presses

WALTER SCOTT & COMPANY

Main Office and Factory - - - Plainfield, N. J., U. S. A.
New York Office - - - - - 1457 Broadway
Chicago Office - - - - - 1441 Monadnock Block
Cable Address: - - - - - WALTSCOTT NEW YORK

The New Cochin Bold and *Cochin Bold Italic* are from original designs by Sol. Hess, and obtainable only through the Monotype.

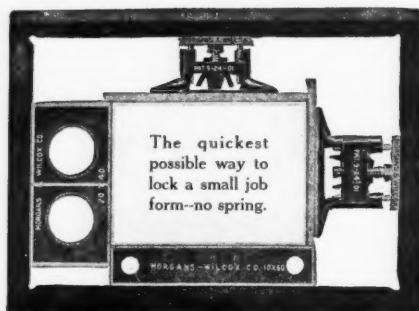
Monotype

Philadelphia

**[Send for particulars about
Monotype Non-Distribution]**

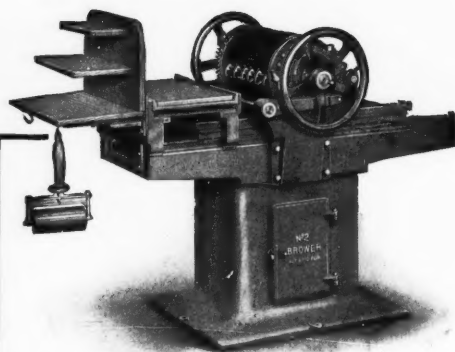
Set in Monotype (Hess) Cochin Bold No. 616, (Hess) Cochin Bold Italic, No. 6161, and Rule No. 517RL

No Danger



HAVE you any old, faulty quoins that sometimes slip during a run on a high-speed automatic press? If so, you will save money by scrapping them and buying several pairs of M. & W. Job Locks. They will not slip nor work loose. *They are safe.*

Morgans & Wilcox Mfg. Co.
Middletown, N. Y., U. S. A.



Your Customer Is Entitled to Service

You can not expect your customer to continue his patronage unless you provide him with service and good proofs. With a "B. B. B." (ball-bearing) press you are sure to satisfy your customer as to neat, speedy and accurate work.

B. B. B. No. 0 — Bed 14 x 20 Inches
B. B. B. No. 1 — Bed 14 x 26 Inches
B. B. B. No. 3 — Bed 26 x 26 Inches

FOR PROVING IN COLORS TO REGISTER
B. B. B. No. 2 — Bed 17 x 26 Inches

Send for Descriptive Circular Today

A. T. H. BROWER COMPANY
166 WEST JACKSON ST., CHICAGO, ILL.

FOR 1926 Calendar Pads

Wire Us Your Order. Give Size and Quantity. We Will Reply Promptly.

1926		JANUARY					1926
SUN	MON	TUE	WED	THU	FRI	SAT	
Last O. 7th	New M. 14th	First O. 20th	Full M. 28th		1	2	
3	4	5	6	7	8	9	
10	11	12	13	14	15	16	
17	18	19	20	21	22	23	
24 31	25	26	27	28	29	30	
FIRST MONTH							

Let Us Send You
Our 1927 Calendar Pad Catalogue
IT IS NOW READY

Goodwin Brothers

PRINTING COMPANY

Manufacturers of Calendar Pads

2609-11-13-15 North Broadway

(Goodwin Building)

ST. LOUIS, MO.

The East Meets the West

Hands clasp across the continent, with thousands of other hands raised in assent to the old, old story, yet ever new. Here is what The O-K Printers of Newbury, South Carolina, say:

"We do not care to be without the Franklin Printing Catalog after using it a year."

Then across the land rise other voices of "It is a part of our plant," "Wouldn't think of doing without it," "Our prosperity has been based upon its use," and many others, until we come to Wenatchee, Washington, and there the Columbia Valley Printing Company says:

"We would not be without the Franklin Printing Catalog for considerable money. It has become part of our stock in trade, both in the office and on the street."

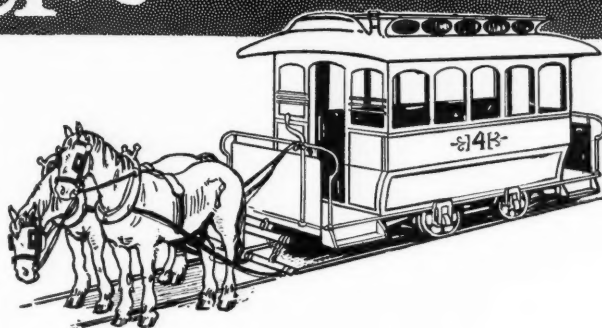
After a test of nine years in thousands of printing plants — checked by hundreds of cost systems — THE FRANKLIN PRINTING CATALOG is today more secure and in wider use than ever before.

*We will be pleased to send you the
60-day Guarantee Offer*

The Inland Printer Company
632 Sherman Street Chicago, Illinois

Remember~

"Tinkle, tinkle, little bell, when you'll come no one can tell!"? Remember the old HORSE CAR? Apathetic in motion and rich in atmosphere, for decades these snappy roadsters rambled tediously over their tortuous tracks, propelled by decadent equine energy and guided by hands that spared not the lash lest they hold a slack rein. Remember their aromatic Summer torridity? Remember the four and six horse hitches on snowy Winter nights—the endless blockades—the exciting moments when the driver would run the car off the track and then bounce it boldly on again? And last, but far from least, remember the straw that "warmed" your feet in Winter? The Horse Car died hard. Born in the early "fifties," it was only within recent years they were finally banned from the streets of New York—the first and the last city to use them.



IN the "good old days" of the horse car, a few hours one way or the other meant nothing. Now the cry is "Step on it!" Speed is the watchword. Good workmanship, intelligently directed at the maximum speed consistent with a high-grade product—that's the A. E. C. method.



AMERICAN ELECTROTYPE CO.
SHERIDAN BLDG. + 9th & Sansom Streets + PHILADELPHIA



Uncle Jake says—

ASKING GOD on our knees to bless everybody isn't half as manly as standing on our feet, reaching down and helping somebody.

Along about Christmas time every year we all of us sort o' mellow up and have a kindlier feeling for all mankind. Wouldn't it be a fine thing if we could carry the Christmas spirit right along through the year? It sure would help a lot—nobody would be the loser, everybody would be the gainer, and do you know, folks, that is just what we are trying to do in our business, viz., giving every customer, little and big, a square deal all the time?

If you haven't tried K. V. P. Bonds and Ledger Papers, just drop us a line and we'll show you how we can help you.

Yours truly,

Uncle Jake
of the

KALAMAZOO VEGETABLE PARCHMENT CO.

KALAMAZOO, MICHIGAN



Pharaoh's Story in Picture

Ancient Egypt's splendor a thousand years B. C. is well known today, although no Egyptian literature has survived. *Pictures*, preserved for centuries, tell the interesting story of the Pharaohs in every detail.

Pictures will plant in your customers' minds an impression of your product that will last long after your written message has faded. Let our artists prepare for you illustrations that will give permanency to your selling message.

CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN.

New Price List No.



Ready by the time your request reaches us. Page after page of straight-from-the-shoulder envelope information, describing and pricing the twenty-million envelope stock that Western States holds ready for *immediate shipment*. These facts and figures should be your daily desk companion—so ask for this free book today.

Scores of new items have been added, bringing our standardized styles up to nearly 700. Notable among them are the new large sizes in Baronial shape open-side catalog envelopes—6 x 8½, 6 x 9, 6½ x 9½, 7½ x 10½—in our famous white "Elk" stock. Think of finding such items as that in regular stock!

Send for this new List No. 28 today



South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin

Do Not Be Misled!

There is none better—nor can better be made
than

DAMON TYPE

STANDARD LINE :: :: POINT SET

Every piece is guaranteed to be regular foundry cast type—made of the highest grade metals, especially prepared and tested by rigid chemical analysis. Made by the highest skilled craftsmen in the business.

Damon Type Founders Co.

Incorporated

44 Beekman Street, New York, N. Y.

We Carry in Stock Ready for Immediate Delivery
Chandler & Price Presses, Hamilton Wood and Steel
Equipment, and Every Requirement for the Printer

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!

Send for sample.

TRIANGLE INK AND COLOR CO. INC.
MANUFACTURERS of FINE LITHO
& PRINTING INKS for ALL Purposes

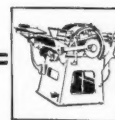
Main Office:
26-30 Front Street
Brooklyn, N. Y.



Service Office:
13 So. 3rd Street
St. Louis, Mo.

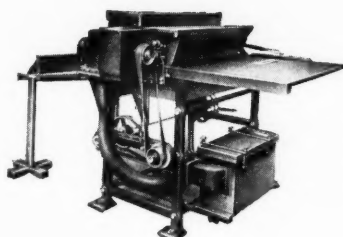


Columbia
PRODUCTS



Use a LAECO BRONZER

The Work Is Just as Good

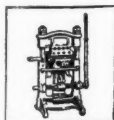
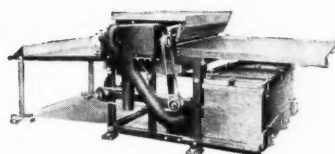


BUT

It costs you less to operate.
It costs you less to install.
It is more convenient.
It is more sanitary.

Made in two models
and six sizes

To take sheets from
13" to 52" wide

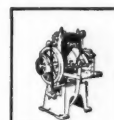


COLUMBIA OVERSEAS CORPORATION

Machinery for the Graphic Arts Trade

100 GOLD STREET

NEW YORK, N. Y.

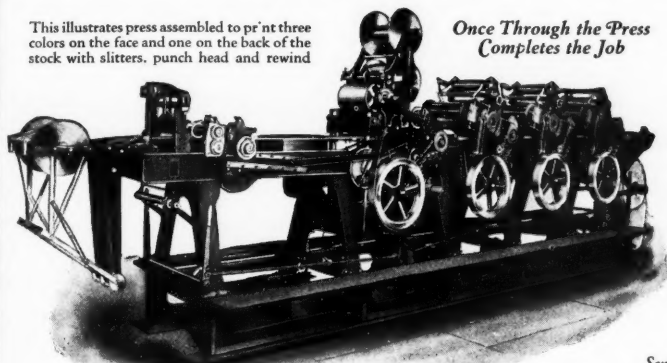


Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

*Once Through the Press
Completes the Job*



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

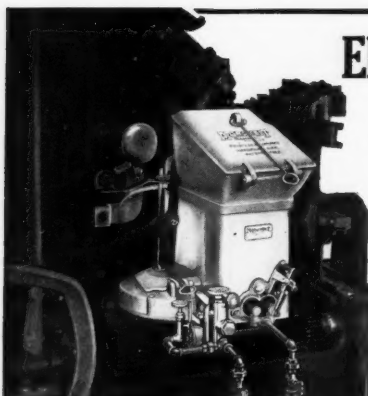
Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

Please Mention THE INLAND PRINTER When Writing to Advertisers.

485



Eliminate Waste in Your Composing Room

The Single Melting System Saves Time, Labor and Money

Produces better type faces
Produces more solid slugs
Eliminates metal furnace

MONOMET
SLUG FEEDER

It Cleans as it Melts

50% less labor operations
75% less metal drossage
10% more production

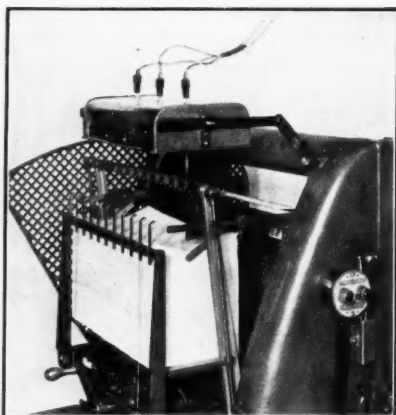
Write us for Comments by Hundreds of Enthusiastic Users

PRINTERS' MANUFACTURING COMPANY

1104-1117 Transportation Building, Chicago, Illinois

100% PROFIT

Every extra impression goes into the profit column. Increase your production twenty per cent and you will increase your profit 100%. How can you do this?



The Doyle Electric Sheet Heater

(Patented)

Prevents Offset—Eliminates Static
FOR ALL MAKES OF PRINTING MACHINERY

THE J. E. DOYLE CO. 310 LAKESIDE, N. W.
CLEVELAND, OHIO

*Manufacturing The Doyle Vacuum Sheet Cleaner
for removing dust and lint on long runs*

S-H "Group" Saw-Trimmers

*Best Machines
on the Market*

Have features not possessed by any other make and will do all the work of others. Surpass all makes in simplicity and lasting accuracy.

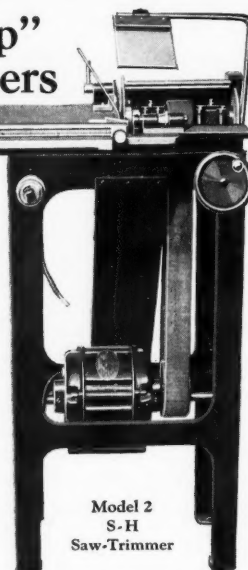
Model No. 4 . . \$ 85.00

Model No. 3 . . 150.00

Standard Model 190.00

Model No. 2 . . 350.00

*Write for Literature, Terms
and Special Discounts*



Model 2
S-H
Saw-Trimmer

LINOTYPE SUPPLIES

at attractive prices. Send for catalog. Special inducements on Spacebands in quantities if this ad. is mentioned.

**The Schuyler-Hildman Saw-Trimmer
and Linotype Supply Co.**

160 N. Wells Street

Chicago, Illinois



We Carry in Stock:

132 Items of Colored Book Paper

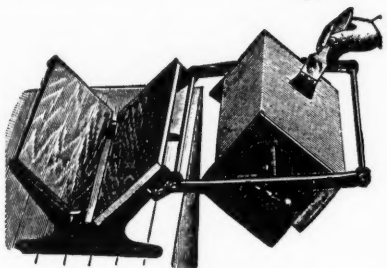
1522 Items of Cover Paper

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

Tablet and Bundling Press



This Tablet Press is a simple device for straightening up and clamping sheets of paper while being glued for tablets. One of the best and handiest articles yet devised for the purpose.

Capacity 2000 sheets 6 x 12 inches, including grooved binding blocks for use in bundling, weight boxed 28 lbs. Exactly the same as sold by our competitor at \$13. Our price \$9.75

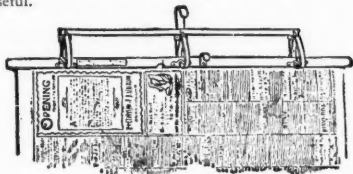
We have just finished a run of 100 of these tablet presses and they are extremely fine. No more at this price.

Newspaper or File Binder



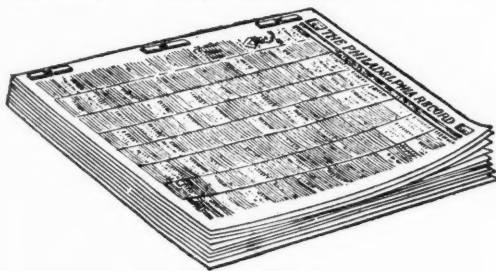
No. 1

A Newspaper File or Binder that costs only half the price of others not as useful.



No. 2

Lay the newspaper to be filed face down on the point of these three pins and close the file. It thus perforates the newspaper by pushing it down over the pins and then automatically squeezes the paper tightly, making an ideal and pleasant binder to handle.



No. 3

Then when the volume is complete open the binder, lift off the papers and insert in the pin holes split rivets and clinch.

All steel construction, beautifully lacquered, and will last until time is no more.

Price: One file with 100 rivets, enough to last a weekly paper thirty-three years, only \$3.00

Two files and two hundred rivets at one time 5.75

You need two, one for the office and one for the house.

Two telescopes in packing and are safer in transit.

Order two and see how real nice they are.

We have 1000 of these files in stock for immediate shipment. No more at this price.

May be returned if not entirely satisfactory.

Empire Type Foundry

Delevan, New York

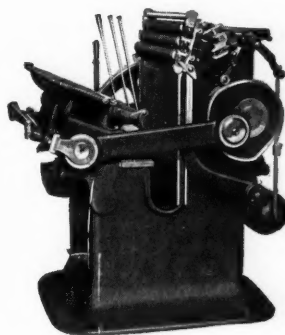
THOMSON

"Colt's Armory"

"Laureate"

Printing Presses

(14x22 inside chase)



for Special Printing

- on wood
- on cloth
- on cardboard

for Other Special Purposes

- embossing
- stamping book covers
- alchemic gold laying
- light cutting and creasing

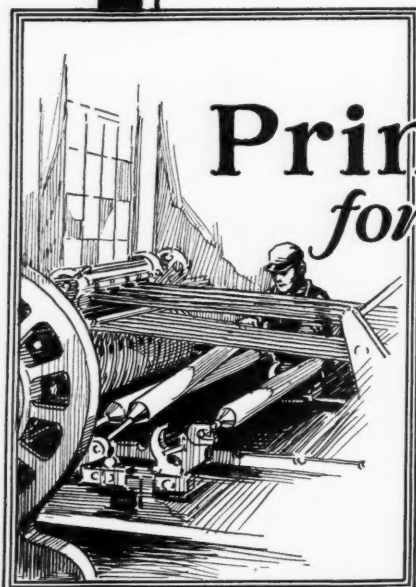
and for the Everyday Run of Quality and Ordinary Printing

Write Us—or Wire Collect

**THOMSON-NATIONAL
PRESS CO., Inc.**

Long Island City, New York Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Company and Barnhart Bros. & Spindler



Printers' Rollers for Large Presses

WHEN competition has resulted in close figures on a job which means a long run on a ten-dollar-an-hour press, good rollers may spell the difference between profit and loss on that job.

It is easily possible to eat up all the profit on the job trying to doctor old rollers.

If the press is given a new set of Sam'l Bingham's Composition Rollers at the start of the job, the pressman produces a strictly first-class sheet with a minimum amount of makeready time and the job runs steadily through to completion. There is a wide difference between the small cost of a set of rollers and the high cost of hours or days of wasted time. And there is a marked difference in the quality of the finished job.

Don't take a chance with loss—keep an extra set of new Sam'l Bingham's Composition Rollers on hand for every press. Order them from our nearest factory.

Use Our Red Shipping Labels



Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO
636-704 Sherman St.

DALLAS
1306-1308 Patterson Ave.

INDIANAPOLIS
629 South Alabama St.

CLEVELAND, OHIO
1285 West Second St.

ATLANTA
40-42 Peters St.

MINNEAPOLIS
721-723 Fourth St., South

KANSAS CITY
706-708 Baltimore Ave.

ST. LOUIS
514-516 Clark Ave.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

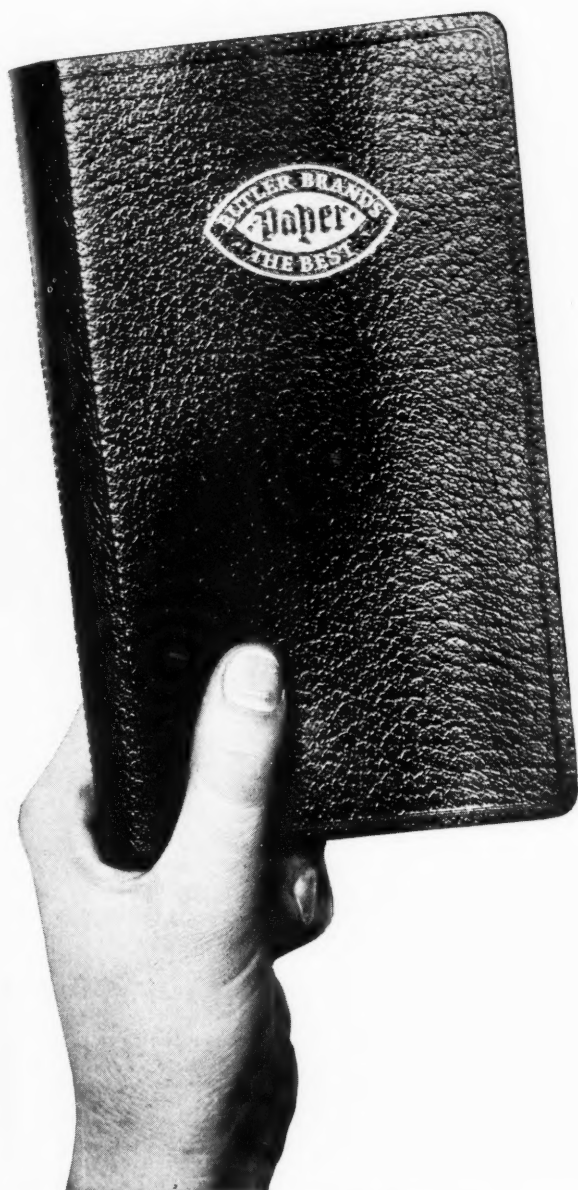
DETROIT
4391 Apple St.

DES MOINES
1025 West Fifth St.

PITTSBURGH
88-90 South 13th St.

For 76 Years Bingham's Reliable Printers' Rollers

What do you want to know about PAPER?



Its price? Its quality? Its uses? Its possibilities and limitations? Its technical description? Its weight and sizes? Its colors?

PRINTING estimates are usually wanted in a hurry. Hence, the man who does estimating wants complete, accurate, up-to-the-minute information about paper—for paper plays an important part in every printing operation and every printing estimate.

It is no simple problem to collect all the information a user of paper wants—to keep it up-to-date—and to condense it into a space so small that the whole thing slips into your pocket.

But that's what we've done—in our loose-leaf catalog. We're frankly proud of this book—it's a tremendous help to our customers.

The Butler pocket-size catalog is only one of the details of Butler service.

J. W. Butler Paper Company.....	Chicago
Standard Paper Company.....	Milwaukee
McClellan Paper Company.....	Minneapolis
McClellan Paper Company.....	St. Paul
McClellan Paper Company.....	Duluth
Butler Paper Company.....	Detroit
Central Michigan Paper Company.....	Grand Rapids
American Paper Mills Corporation.....	New York
Mississippi Valley Paper Company.....	St. Louis
Missouri-Interstate Paper Company.....	Kansas City



Southwestern Paper Company.....	Dallas
Southwestern Paper Company.....	Fort Worth
Southwestern Paper Company.....	Houston
Butler Paper Company.....	Denver
Sierra Paper Company.....	Los Angeles
Pacific Coast Paper Company.....	San Francisco
Pacific Coast Paper Company.....	Fresno
Mutual Paper Corporation.....	Seattle
Butler American Paper Company.....	New York
Patten Company, Ltd.....	Honolulu

The Productimeter



TELL YOUR CUSTOMERS
if your plant is equipped with Productimeters and they will be satisfied with your count. Ask for New Catalog No. 46.

DURANT MANUFACTURING CO.
(3115) 633 Buffum Street, Milwaukee, Wis.

FINE ENGRAVED
Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

EMBOSSING IS EASY IF YOU USE
Stewart's Embossing Board
Simple, Economical, Durable. Sheets, 5¼ x 9½ inches
\$1.25 a Dozen, Postpaid

THE INLAND PRINTER, 632 Sherman Street, Chicago

PRINTERS' BUSINESS PROMOTION
TriAd Monthly Business Builders

House Organs, Blotters, Envelope Inserts, Self-Mailers, Copy, Cuts, Layout Complete — Ready to Print
Inexpensive—Write today for particulars

TRIAD DIRECT ADVERTISING SERVICE
600 West Jackson Blvd. CHICAGO, ILL.

A Better Metal Never Ran Through a Mouth-Piece

**STANLEY
PROCESS
TYPE
METAL**

Made by
UNITED AMERICAN METALS CORP'N
Brooklyn, New York

**THE TYPOGRAPHY
of ADVERTISEMENTS**

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

PROFESSOR WALTER DILL SCOTT

136 pages, 65 illustrations in two colors
Price \$2.35 postpaid

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

DUNHAM-WATSON CO.

Successors to

Frederick Dunham & Co.
Printing Ink
PRINTING OFFSET & LITHO INKS
VARNISHES DRIERS
DRY COLORS
638 SOUTH CLARK STREET
Chicago, Ill.

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

American Type Founders Co., Conner Fendler Branch
96 Beekman Street, New York City

BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

• • • LIKE MILO BENNETT • • •

VELLUMS and FABRICS

For Commercial Printers,
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**
for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher
SPEED—SIMPLICITY—DURABILITY



Read what one of the many users has to say

The Waco-Times Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit. Yours very truly,

B. D. GEISER, Foreman Mailing Dept.

FOR FURTHER INFORMATION, ADDRESS

REV. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

A Concise Manual of
Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.



The Over-Worked Proof Press

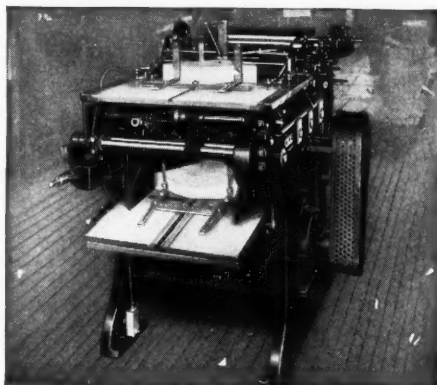
A compositor—a galley on his arm—idle, waiting while another man uses the proof press. Is the picture familiar? Every time it happens it costs something.

A few such waits a day are more costly than ownership of additional proving equipment. Be sure you are not "wasting at the bung-hole to save at the spigot."

Hacker makes a proof press for every purpose. Let us help you decide upon the press best suited for your particular needs.

Hacker Manufacturing Company
320 S. Honore Street, Chicago, Ill.

The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



7,500 impressions per hour
from curved plates

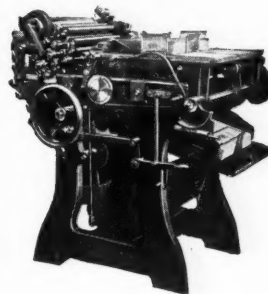
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Anystock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

Send for Free Sample

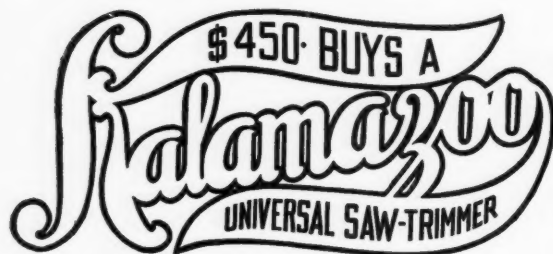


Send for Free Sample

for the removal of dirt, dross, oxide and all foreign matter from linotype, monotype and stereotype metal. Contains nothing injurious to the metal, causing less deterioration than other compounds.

Black Cross
Metal Cleanser Co.

128 Moss Avenue
Highland Park, Michigan

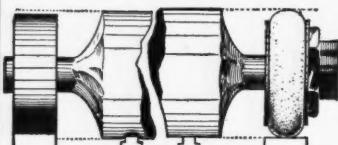


You Cannot Buy Greater Efficiency at Any Price

J. A. RICHARDS CO. 903 North Pitcher Street
KALAMAZOO, MICH.

Pioneer Makers Steel Rule Dies

Morgan Expansion Roller Trucks



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insure clean printing without cutting of rollers.

LENGTHENS LIFE OF ROLLER.
USER REFERENCES ON REQUEST.

for JOB PRESSES

Can be expanded to fit new roller with equal ease.
NOISELESS—EFFICIENT

They Save 50% of Your Ink

Prices at your dealers:

Set of 6 8 x 12 C. & P., \$7.70

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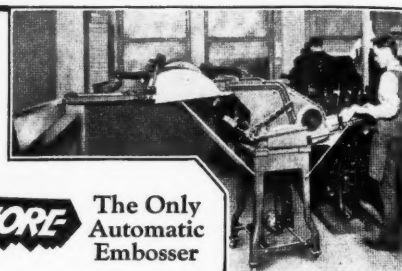
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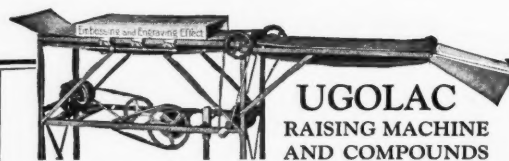


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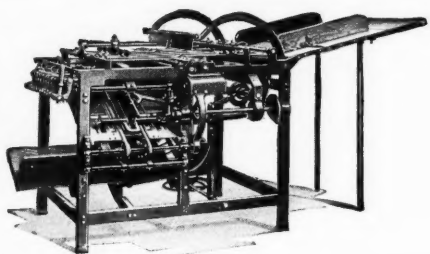
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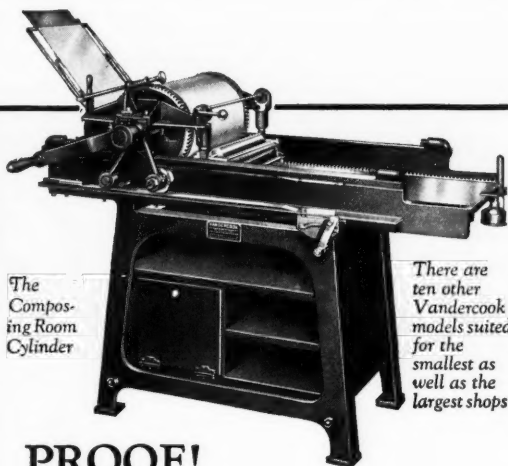
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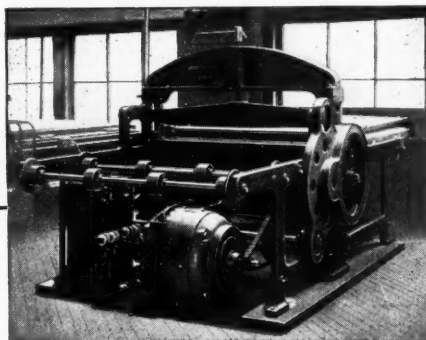
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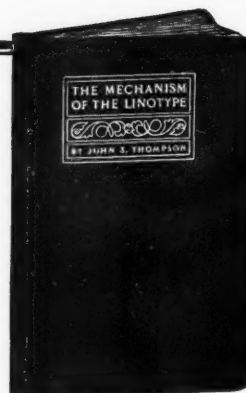
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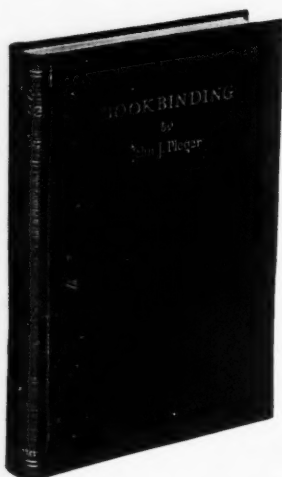
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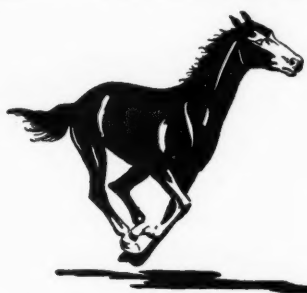
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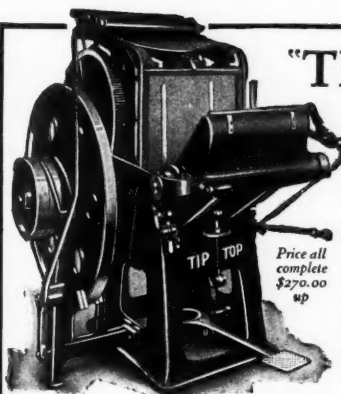
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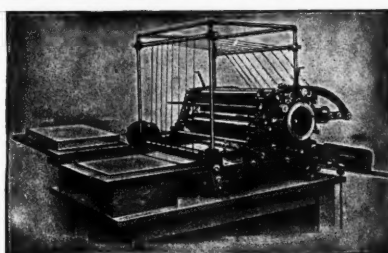
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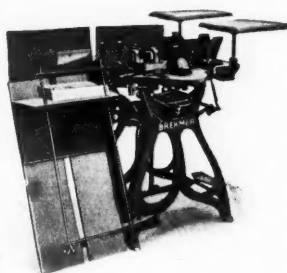
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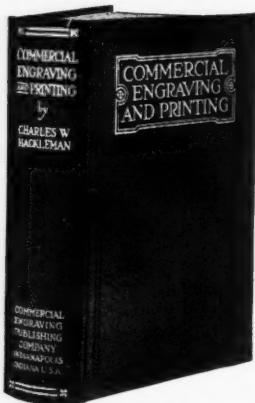
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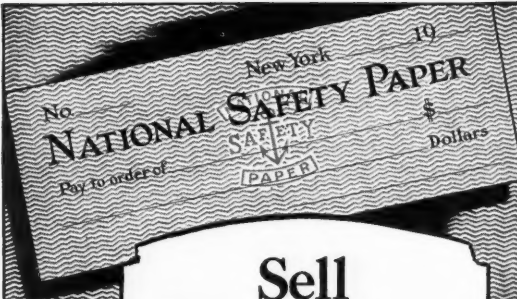
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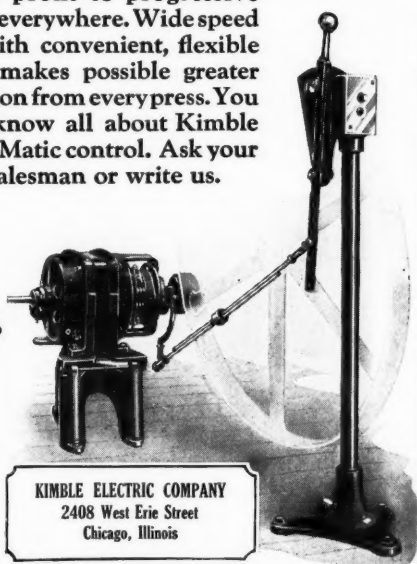
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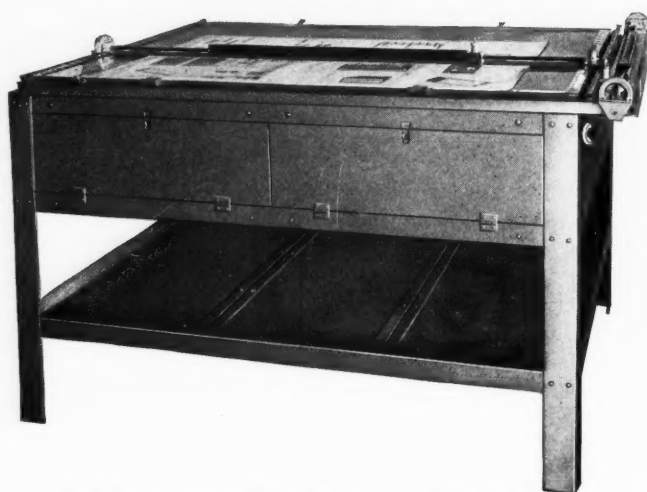
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in the Printing and Allied Industries

Vol. 76, No. 3

TABLE OF CONTENTS

December, 1925

	PAGE		PAGE		PAGE
Advertisements That Women Read and Heed.	391	INLAND OFFSET LITHOGRAPHER — Continued:		PRESSROOM — Continued:	
Appreciation and Admiration.	445	Lithographic Foundation, Objective of, Reached.	436	Imitation Typewriter Printing.	403
BOOK REVIEW:		Lithographic Topics.	437	Invisible Ink.	404
Buckeye Book of Direct Advertising, The.	438	Photolithography and Offset Lithography — Part XI.	433	Picking, Apparent, Caused by Dirty Ink.	404
Compendium of Compound Words, A.	438	Luminous Printing Inks.	414	Red Appears Flat on Process Yellow.	403
Cost Accounting.	438	MACHINE COMPOSITION:		Register Trouble.	403
Romance of the Amalgamated Press, The.	438	Correspondents, Identity of, Not Disclosed.	440	Two-Color Print on Gordon Press.	404
The Fleuron No. 4.	438	Doubtful Innovations.	439	Waterlogged Rollers Inefficient.	404
CONTRIBUTED:		Elevator Transfer Slide Out of Adjustment.	440	Presswork, Practical Hints on.	404
Advertisements That Women Read and Heed.	391	Font Distinguisher Stud, Applying Spring to.	439	Printer's Own Advertising, The.	387
House-Organs as Advertising Mediums.	432	Keyrod Spring May Be Weak.	440	Proofreaders, Hints to.	398
In Three Years.	400	Low Metal Causes Trouble.	440	PROOFROOM:	
Luminous Printing Inks.	414	Pinion Spring Screw Works Loose.	440	Odd-Moment Education.	397
Mule Barometer, The.	385	Screw Breaks Off.	440	Possession, The Mystery of.	397
Newspaper Reproduction, Experiments in.	431	Squirt From Head-Letter Mold.	440	Subscribe!	397
Papermaker's Challenge to the Printer, The.	392	Mule Barometer, The.	385	"Vice," As to.	397
Presswork, Practical Hints on.	404	Newspaper Reproduction, Experiments in.	431	Wanting to Learn Is Half an Education.	398
Printer's Own Advertising, The.	387	NEWSPAPER WORK:		When Lawyers Punctuate.	398
Proofreaders, Hints to.	398	Contests and Circulation Liars, Calling a Halt on.	441	"With Regard To".	397
Publishing a Newspaper in an Open Tent.	425	Display Space Seven Years Ago and Now.	441	Publishing a Newspaper in an Open Tent.	425
Signature Plates in Printing.	420	Observations.	442	Red Stamp, The, Versus the Green.	418
Stylemaker's Task, The.	389	Old-Time Newspaper Rules.	442	Signature Plates in Printing.	420
Tested Appeal, The Value of the.	411	Review of Newspapers and Advertisements.	443	SPECIMEN REVIEW.	419
Typography of Advertisements, The.	412	OFFSET PRINTING:		Stylemaker's Task, The.	389
You, Your Bank and the Law.	395	Albumen Sensitizer for Metal Plates.	394	Tested Appeal, The Value of the.	411
COST AND METHOD:		Negative Collodion for Offset Workers.	394	TRADE NOTES:	
How to Estimate Printing — Lesson No. 14.	405	Photolithography and Photoplanography.	394	American Journalism, Novel Gift to.	447
Printers of Abilene, The.	407	One-Price Printer, The.	410	Apprentice Ad-Setting Contest in Boston.	450
Cover Contest, Our.	445	OPEN FORUM:		California Editors Celebrate in Los Angeles.	451
DIRECT ADVERTISING:		Gas-Pipes, How to Clean.	427	Casting Box, New Electric.	451
Planning Direct Advertising in Notion and Novelty Fields.	415	Private and Public Printing Plants.	428	Chicago a Great Printing Center.	450
EDITORIAL:		South Africa, Printers in.	427	Chicago Printers Join Hands in New Organization.	451
Appreciation and Admiration.	445	THE INLAND PRINTER HIS "Post Graduate" Medium.	427	Craftsman Paper Cutter.	454
Cover Contest, Our.	445	Papermaker's Challenge to the Printer, The.	392	Direct Advertising Trophy Awarded.	454
Friend in Need, A, Is a Friend Indeed.	445	Photolithography and Offset Lithography — Part XI.	433	Direct-Mail Convention and Exposition, The.	452
Front-Door Opportunities, More.	445	PHOTOMECHANICAL METHODS:		"Esparto" Paper Tested.	450
FOREIGN GRAPHIC CIRCLES.	424	Artist's Improved Shading Medium.	394	Estey, Charley, Dies in Los Angeles.	448
Friend in Need, A, Is a Friend Indeed.	445	Blue-Prints, To Change the Color of.	393	"Fifty Prints of the Year" Exhibition.	452
Front-Door Opportunities, More.	445	Chandler Photomechanical Museum.	393	Fifty Years a Master Printer.	452
Genuine Service, The Ways of.	418	Chicago Tribune's Color Achievement.	393	Government Out of Business, To Keep.	452
GRAY MATTER.	429	Chromium-Surfaced Printing Plates.	393	Graphic Institute, Vienna.	447
High Mortality in Showcards.	414	Collodion for Linework.	394	Haynes With American Type Founders.	447
House-Organs as Advertising Mediums.	432	Half-tone Printing, Relief Plate or Offset?.	394	High-Speed Bronzer.	447
ILLUSTRATIONS:		Photoengravers Should Speak a Common Language.	393	Intertype "Mixer" Machine, New.	453
Craftsman Paper Cutter, The.	454	Thevoz, F., Views of, on Rotogravure.	394	K. & G. Seal and Label Press, The.	451
"In the Days That Wuz" — The Usual Saturday Bluff.	403	PORTRAITS:		Library Association Completes Survey.	452
Intertype "Mixer," New Two-Magazine.	453	Bentons, The, Conferring Upon a Type Design.	453	Lower Rents.	449
Maresford Tipping Machine.	405	Borden, Joseph A.	451	Marder, John, Presents Significant Figures.	448
Miller Master-Speed Jobber, The New.	449	California Newspapermen at Hollywoodland.	451	Mergenthaler Dinner, Printers at.	450
Movable Bridge on Wesel-Bassist Negative Registering Device.	434	Journalists and Guests at Dedication Ceremony.	447	Miller Line, New Addition to the.	449
Ogden Duplicating Machines in Stecher Lithographing Plant.	433	Moore, Colleen, Entertaining Newspapermen in Hollywood.	451	Motion Pictures of the Printing Industry.	446
Prize-Winning Ads. in Apprentice Contest.	450	Salt Lake City Business Men at Porte Publishing Company.	448	Motor-Driven Knife Grinder.	452
Rowe Straight-Line Automatic Trimmer.	406	PRESSROOM:		Personal and Other Mention.	454
Seybold Continuous Book Trimmer.	406	Broken Solids in Plates.	403	Printing Industry Shows Big Increase.	446
Seybold Three-Knife Book Trimmer.	406	Flour or Biscuit Overlay.	404	Printing Ranks Third in New York.	449
Signature Plates, Advertising, Samples of.	430	Gold Ink, Trouble in Working.	403	Standard Cost-Finding System, Who Invented the?	447
Tent Printing Plant, Views in.	426	Hand-Made and Deckle-Edge Paper, Printing on.	403	Two Men Whose Work Greatly Benefits All Typographers.	453
Wesel-Bassist Multiple Transferring Machine.	435			Typesetting Record Established, New.	447
Wesel-Bassist Negative Registering Device.	434			Women Erect New Plant.	448
Zylotype Method of Wood Engraving, Birth Announcement Produced by.	449			Two Colors Instead of One.	418
In Three Years.	400			TYPOGRAPHY:	
INLAND OFFSET LITHOGRAPHER:				White Space, Consistency in the Distribution of.	409
A B C of Offset Lithography, The.	437			Typography of Advertisements, The.	412
Color-Negative Registering Device, New.	436			Why Be a Wrong Font?.	396
				Why the Jap Works Backward.	402
				You, Your Bank and the Law.	395

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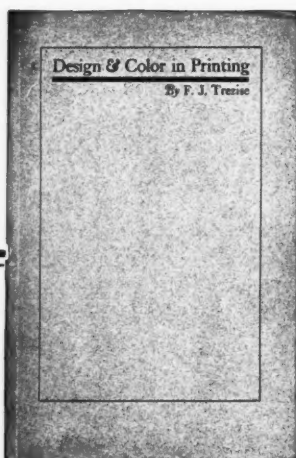


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Adopted at Annual Meeting, Chicago, October 23, 1925

RECOGNIZING the fact that membership in the International Printers Supply Salesmen's Guild is a privilege and a valuable opportunity, that the responsibilities of membership demand honesty and sincerity of purpose, and consideration and thoughtfulness of the well-being of one member to another, the following Declaration of Principles is hereby adopted and recommended for the guidance of the members:

1. To hold high the dignity of the Printing Supply Trades, to endeavor to raise the standards of the Industry, and render real service.

2. To always and unfailingly remember that he who improves his efficiency, enlarges his understanding of true service and acts on the square, can most nearly demonstrate the slogan, "He Profits Most Who Serves Best."

3. To never attempt to make a sale unless one can wholeheartedly and sincerely maintain that the exchange of his goods for profit is legitimate and justifiable, and that all parties to the transaction are benefited thereby.

4. To constantly realize that first of all a salesman is a gentleman and a business man, and that as an honorable man, imbued with pride and loyalty to his industry, he desires only that success which is founded on justice and morality.

5. To always boost a brother supply salesman, his house and his goods, knowing that this course will inspire confidence.

6. To stand firm in the understanding that unfair competition, embracing all acts

characterized by bad faith, deception or fraud, is wasteful, despicable and wrong.

7. To avoid any act which may induce inflation of credit, overexpansion, overstimulation, and create unnatural, artificial and harmful business conditions.

8. To stand firmly on the ground that contracts and undertakings, either written or oral, are to be performed in letter and in spirit.

9. To be ever mindful of the obligations due to brother supply salesmen, to Printer customers and to the house represented, embracing courtesy and affability, sincerity and integrity, and unflinching trustworthiness under all circumstances and conditions.

10. To hold that my brother salesman is my friend, as I am his friend, that I will defend his good name and reputation, that the International Printers Supply Salesmen's Guild and the Local Guild of which I am a member belong to me as I belong to them, and that only as I manifest loyalty and devotion to their welfare can I hope to realize lasting benefit to myself and my Industry.



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INDEX TO ADVERTISEMENTS

	PAGE		PAGE		PAGE
Abingdon Press	459	Feather, Wm., Co.	492	National Electric Light Assn.	347
American Appraisal Co.	345	General Electric Co.	379	National Mailing List Co.	458
American Assembling Machine Co.	348	Gilbert Paper Co.	473	National Printers' Supply Co.	500
American Electrotpe Co.	483	Globe Engraving & Electrotpe Co.	480	Neenah Paper Co.	467
American Numbering Machine Co.	338	Goes Lithographing Co.	381	New Era Mfg. Co.	485
American Photo-Engravers Association	358	Golding Mfg. Co.	344	Northwestern Electric Co.	497
American Steel Chase Co.	458	Goodwin Bros. Printing Co.	482		
American Type Founders Co.	350, 360, 374, 382			Ortleb Ink Agitator Co.	375
Anderson, C. F., & Co.	382	Hacker Mfg. Co.	491	Paper Mills' Co.	465
Angle Steel Stool Co.	497	Hamilton Mfg. Co.	359	Parsons Paper Co.	471
Austin Co.	361	Hammermill Paper Co.	462-463	Pitt, J. W.	459
Automatic Printing Devices Co.	492	Hampden Glazed Paper & Card Co.	470	Pittsburgh Type Founders Co.	459
		Hampshire Paper Co.	474	Porte Publishing Co.	482
Barnhart Bros. & Spindler	366	Harris Automatic Press Co.	353	Printers Mfg. Co.	486
Bates, Chas. Austin	Facing Page	Henning, Bertel O.	456	Printing Machinery Co.	381
Baum, Russell Ernest	377	Hill-Curtis Co.	349		
Beckett Paper Co.	460	Hoff, Leslie D., Mfg. Co.	492	Richards, J. A., Co.	492
Bennett, Milo	490	Hoffmann Type & Engraving Co.	495	Robbins, Sabin, Paper Co.	478
Bingham's, Sam'l, Son Mfg. Co.	488	Horton Mfg. Co.	493	Roberts Numbering Machine Co.	Insert
Binney & Smith Co.	495	Howard Paper Co.	461	Rohne Electric Co.	382
Black Cross Metal Cleanser Co.	491			Royal Electrotpe Co.	340-341
Blatchford, E. W., Co.	376, 492	Indiana Chemical & Mfg. Co.	368		
Blomgren Bros. & Co.	495	Intertype Corporation	369	Salins, Howard D.	457
Boston Wire Stitcher	382			Schuyler-Hildman Co.	486
Brackett Stripping Machine Co.	364	Jennison-Wright Co.	351	Scott, Walter, & Co.	481
Bradner Smith & Co.	468	Johnson, Chas. Encu, & Co.	Insert	Seybold Machine Co.	355
Brehmer Brothers	495			Smyth Mfg. Co.	504
Brower, A. T. H., Co.	482	Kalamazoo Vegetable Parchment Co.	483	Steel Products Engineering Co.	364
Butler Paper Corporations	489	Kidder Press Co.	377	Stephens & Wickersham Quoin Co.	368
		Kimble Electric Co.	499	Stiles, Chas. L.	458
Canson & Montgolfier	499	King Card Co.	490	Stokes & Smith Co.	491
Cantine, The Martin, Co.	476			Swart, Geo. R., & Co.	372
Carmichael Blanket Co.	360	Lachenbruch, Hugo	492	Thomson-National Press Co.	487
Challenge Machinery Co.	346, 371	LaMonte, George, & Son	499	Triad Direct Advertising Service	490
Chalmers Chemical Co.	367	Lanston Monotype Machine Co.	481	Triangle Ink & Color Co.	484
Chandler & Price Co.	Insert	Leonard Machinery Co.	357		
Cleveland Folding Machine Co.	354	Liberty Folder Co.	493	United American Metals Corp.	490
Cline Electric Mfg. Co.	365	Linoleum Block Printing Supply Co.	499	United Printing Machinery Co.	356
Collins, A. M., Mfg. Co.	466	Lisenby Mfg. Co.	363	Utility Heater Co.	480
Columbia Overseas Corp.	485	Ludlow Typograph Co.	338, 373	Vandercook & Sons	493
Conner, Fendler & Co.	490				
Craig Sales Corporation	370	Megill, Edw. L.	455	Want Advertisements	455
Crane & Co.	477	Meisel Press Mfg. Co.	365	Warren, S. D., Co.	464
Crescent Engraving Co.	484	Mentges Folder Co.	380	Wesol, F., Mfg. Co.	496
Cromwell Paper Co.	Cover	Mergenthaler Linotype Co.	472, Cover	Western States Envelope Co.	484
		Metals Refining Co.	352	Weston, Byron, Co.	469
Damon Type Founders Co.	484	Miehle Printing Press & Mfg. Co.	342-343	West Virginia Pulp & Paper Co.	Insert
Dennison Mfg. Co.	Cover	Miller Saw-Trimmer Co.	383	Wetter Numbering Machine Co.	459
Dexter Folder Co.	339	Mittag & Volger	490	White, James, Paper Co.	486
Dick, Rev. Robt., Estate	490	Modern Die & Plate Press Mfg. Co.	458	Wiggins, John B., Co.	497
Dill & Collins	479	Mohr Lino-Saw Co.	380	Williams, Brown & Earle	490
Dinse, Page & Co.	497	Molloy, David J., Co.	475	Wilsea Works	378
Dowd Knife Works	362	Monitor Controller Co.	493	Wing's, Chauncey, Sons	338
Doyle, J. E., Co.	486	Morgan Expansion Roller Truck Co.	492	Wood, Roger	497
Dunham-Watson Co.	490	Morgans & Wilcox Mfg. Co.	482		
Durant Mfg. Co.	490				
Eastern Manufacturing Company	337				
Embossograph Process Co.	497				
Empire Type Foundry	487				

PAGE
347
438
500
467
485
497

375

465
471
459
459
482
486
381

492
478
sert
382
341

457
486
481
355
504
364
368
458
491
372

487
490
484

490
356
480

493

455
464
496
484
469
sert
459
486
497
490
478
38
497

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